

CHRONICLE

May 10, 2011



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by

Max Landis

Story by

Max Landis & Joshua Trank

TWENTIETH CENTURY FOX
10201 W. Pico Blvd.
Los Angeles, CA 90035

FINAL SHOOTING SCRIPT
MAY 10, 2011

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Pink - 05/16/2011

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White Shooting Draft - April 8, 2011
Blue Draft - May 10, 2011
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1 INT. DETMER RESIDENCE - ANDREW'S ROOM - MORNING 1
FROM ANDREW'S FIRST CAMERA.

CUT - to indicate time lapses within a scene.

The room is dingy. Unkempt. The camera sits on the bed, on its side, facing the door. We can hear someone moving around off screen.

The door handle clicks; someone's trying it. Then nothing. Then, suddenly, **loud pounding on the door.**

Andrew's voice is scratchy and prone to cracking. He speaks with a rushed mix of fear and anxiety.

 ANDREW (O.S.)
What do you want, I'm getting
ready for school-

 MR. DETMER (O.S.)
Why is the door locked, unlock
this door right now.

The bed stirs as Andrew sits down.

 MR. DETMER (O.S.) (CONT'D)
I said unlock this door. UNLOCK
THE DOOR. OPEN THE DOOR, NOW.

 ANDREW (O.S.)
You're drunk-

 MR. DETMER (O.S.)
*Listen, you don't tell me- IF I'M
DRUNK, OR-*

 ANDREW (O.S.)
It's seven thirty. In the AM.
You're drunk, dad, that's crazy-

 MR. DETMER (O.S.)
What're you doing in there.

 ANDREW (O.S.)
I'm filming this.

 MR. DETMER (O.S.)
What?

 ANDREW (O.S.)
I bought a camera. I'm filming
all your shit from now on.

(CONTINUED)

1 CONTINUED: 1

There's a beat, and then we can hear Mr. Detmer moving away from the door.

2 INT. DETMER RESIDENCE - KAREN DETMER'S ROOM - MORNING 2 *

Equally dingy. **KAREN Detmer**, gaunt and sickly, is sat up in bed. Andrew's filming her. She's clearly very ill, speaking in a weak rasp. Andrew now holds the camera. *

 ANDREW (O.S.)
Mom? Will you say hi to the camera?

 KAREN DETMER *
Who's the audience?

 ANDREW (O.S.)
The millions of people watching at home.

 KAREN DETMER *
Hello world. Do I look awful?

 ANDREW (O.S.)
No, you look great.

 KAREN DETMER *
I've been looking a little better, yeah?

 ANDREW (O.S.)
Oh yeah, definitely.

 KAREN DETMER *
It's a nice camera.

3 EXT. CLARK STREET - MORNING 3

Clark Street is a slummy mess; dead lawns, potholes in the street in a downtrodden suburb of Seattle, Washington. Andrew carries the camera loosely at his side before getting into the passenger side of a car.

4 INT. MATT'S CAR - DAY 4

In the driver's seat is **MATT Garrety**, 17, with messy hair. He's disaffected, and more than a little cynical; the reasoned demeanor of an unpretentious high-school intellectual.

 MATT
I got you egg salad.

(CONTINUED)

4 CONTINUED:

4

ANDREW (O.S.)
Oh, yeah, thanks.

4A INT. MATT'S CAR - DRIVING - DAY

4A

They're driving.

MATT
So...Should I ask about the
camera, or-

ANDREW (O.S.)
I'm filming things now. I'm
filming everything.

MATT
You're filming everything.

ANDREW (O.S.)
For my mom. I'm trying to get
custody of her from my dad.
She's getting worse, and he's
not...helping, and this way, in
case something goes down-

MATT
He gets violent or whatever-

ANDREW (O.S.)
Right, it'd be evidence.

MATT
Evidence. But you're not with
him right now, but you're filming
this.

ANDREW (O.S.)
Well, yeah, to add context.

MATT
...You're a weird dude.

4B INT. MATT'S CAR - DRIVING - DAY

4B

Matt is loudly singing along to Jesse J's *Price Tag*, being
goofy for the camera, singing directly into it.

*

ANDREW (O.S.)
That's...wow.

CUT.

4C INT. MATT'S CAR - DRIVING - DAY

4C

MATT

Did you ever read any Arthur
Schopenhauer?

ANDREW (O.S.)

What is that?

MATT

He's this philosopher I'm
reading.

ANDREW (O.S.)

For school?

MATT

He's just like- he says "Humans
must recognize themselves as
beings of pure will...uh...We
will always want things, so all
emotional and physical desires
can never be fulfilled."

ANDREW (O.S.)

You're telling me I should give
up on life?

MATT

Wh- no, I mean, I'm not. I'm not
saying that. I'm just saying
that if you look at life
objectively, it's all pretty
shitty, right?

5 EXT. BENJAMIN FRANKLIN HIGH - PARKING LOT - DAY

5

Andrew's getting out of the car, but then ducks back in to
see Matt lighting a pipe.

ANDREW (O.S.)

Are you not coming in?

MATT

I'm gonna blaze a little first,
yeah?

ANDREW (O.S.)

You're going to miss first period-

Matt turns on the radio, loud.

(CONTINUED)

5 CONTINUED:

5

ANDREW (O.S.) (CONT'D)
Okay, okay.

6 INT. BENJAMIN FRANKLIN HIGH - HALLWAY - DAY

6

Andrew's filming himself putting stuff in his locker, and does a quick sweep of the crowded school hallway.

ANDREW (O.S.)
This is my school, I guess. This
is the hallway-

GIRL
Vote for Steve!

*

A girl suddenly approaches, awkwardly handing Andrew a flyer.

GIRL (CONT'D)
Vote Steve Montgomery for Senior
class president!

*

ANDREW (O.S.)
...yeah-

GIRL
Every vote counts.

Andrew films the flyer for a moment, brightly colored and featuring a picture of a smiling Steve Montgomery, before something yanks the camera away.

*

For the first time we see **ANDREW Detmer**, 17, pale, awkward and gangly, with long, stringy hair and thin, scraggly beard. He looks anxious, if not afraid.

We hear the voice of **SEAN**, 17, asshole.

SEAN (O.S.)
Yo this camera is a piece of
shit. It's like from 2004 or
some shit.

WAYNE, 17, big and hateable in his Ed Hardy T-shirt, appears wrapping his arm roughly around Andrew.

WAYNE
Hey, how do I look?
(starts muscle posing)
Like this? Ooh, that's good.
Like this? That's sexy, right?

(CONTINUED)

6 CONTINUED:

6

ANDREW

Sean, gimme my camera back-

SEAN (O.S.)

Shut the hell up. This camera's
a piece of shit.

WAYNE

You got me, let's go.

Wayne turns and knocks everything out of Andrew's locker.
Sean starts to walk away with the camera.

ANDREW (O.S.)

Hey, Sean, come on, give it back-

The camera is set down on the ground, and then abruptly
kicked back to Andrew. He picks it up, checking on it.

ANDREW (CONT'D)

(quietly, sad)

Oh come on...

7 EXT. BENJAMIN FRANKLIN HIGH - FOOTBALL FIELD - DAY

7

A view from the bleachers as the soccer team practices.
The cheerleaders are practicing too. We cut: a different
view, lower.

ANDREW (O.S.)

This is where I eat lunch, out
here on the bleachers.

CUT. LATER.

The camera's next to Andrew as he's eating, down on the
bench. **SAMANTHA**, 16, a super hot cheerleader, approaches.

SAMANTHA

Hi.

ANDREW

Hey-

SAMANTHA

Could you not videotape us,
please? It's really creepy.

ANDREW

I wasn't, videotaping you, so
much as I was just-

(CONTINUED)

7

CONTINUED:

7

SAMANTHA
Just don't videotape-

ANDREW
-you know, filming what I do
during the-

SAMANTHA
Don't videotape us, okay, or
we'll call security. We see you
watching us, we're not stupid,
and it's sketchy, so back off.

ANDREW
...okay.

SAMANTHA
Is it on right now?

ANDREW
Yes.

SAMANTHA
Turn it off.

Andrew turns off the camera.

8

INT. MATT'S CAR - AFTERNOON

8

Matt's driving. Andrew's filming from the passenger seat.

MATT
There's a party tonight. A barn
party at Haven Hills.

ANDREW (O.S.)
I thought Haven Hills was closed.

MATT
It's abandoned, yeah. That's why
it's a good place for a party.
Two kegs.

ANDREW (O.S.)
Why are you telling me?

MATT
You wanna go?

ANDREW (O.S.)
...Nah...

MATT
When was the last time you went
to a party?

(CONTINUED)

8 CONTINUED:

8

ANDREW (O.S.)
I don't like parties.

MATT
You're a senior. Just come,
you'll have fun.

ANDREW (O.S.)
I'll think about it.

MATT
Okay, right. Andrew, can I give
you like, a pro tip?

ANDREW
Yeah?

MATT
Keep the camera at home. It's
weird.

ANDREW
It has a purpose-

MATT
I'm trying to be a good cousin,
here. This is me being your
friend, yeah? Okay?

9 EXT. DETMER RESIDENCE - AFTERNOON

9

Andrew is filming as he walks along towards his house.

HOWARD (O.S.)
Hey, what you doing?

COSTLY (O.S.)
Hey nice camera bitch, gimme your
camera!

The camera pans up to reveal **HOWARD** and **COSTLY**, moron
hoodlums, along with several friends, over by a car on the
other side of the road, drinking forties.

HOWARD
Hey don't film me nigga, don't
film me.

COSTLY
You better run to your house,
bitch. Run to your house and
lock the door.

(CONTINUED)

9 CONTINUED:

9

Andrew just stands there filming them. Howard hurls his forty at Andrew, who doesn't move; it shatters very near to him.

HOWARD

Oh you got problems, huh? You
got problems-

Howard quickly starts crossing the street, and Andrew turns and runs back towards his house.

10 INT. DETMER RESIDENCE - ANDREW'S ROOM - NIGHT

10

The camera lays on Andrew's bed again, filming the room. Andrew is on his laptop at a desk, working.

ANDREW

I'm uploading what I shot
today...you have to keep a back-
up, you know.

The door suddenly opens, revealing **MR. RICHARD Detmer**, 40s, Andrew's father. He doesn't look as white trash as you'd expect.

*

Andrew looks up at him, and then goes back to working. Detmer goes over to Andrew and *slaps him out of his chair*.

MR. DETMER

When I say open this door, you
open this door.

Mr. Detmer leaves, slamming the door on his way out. Andrew sits on the floor in silence.

11 EXT. HAVEN HILLS FARM - NIGHT

11

We're in Matt's car, driving on a dark dirt road, past an old fence and rusted out farm equipment.

ANDREW (O.S.)

Are you sure it's here?

(beat)

Are you sure it's here, this all
looks closed-

MATT

It's here, calm down. Listen.

We can faintly hear party music.

(CONTINUED)

11 CONTINUED: 11

ANDREW (O.S.)

Oh yeah.

12 EXT. HAVEN HILLS FARM - BARN/PARKING LOT - NIGHT 12

Cars are parked outside a big abandoned barn as Matt and Andrew approach. We see Christmas lights strung up, and there's clearly a party going on inside the barn. Kids are milling about outside, too, drinking, messing around.

MATT

Hey dude, don't follow me around all night.

ANDREW (O.S.)

What?

MATT

Don't follow me around all night, okay?

ANDREW (O.S.)

What am I supposed to do? I thought you said you didn't want to go alone-

MATT

Talk to people? Have a beer, I don't know.

MONTAGED
FOOTAGE...

13 INT. HAVEN HILLS FARM - BARN - NIGHT 13

Andrew skulks around the party, which is clearly in full swing. Lots of bad footage of people talking, drinking, girls dancing sexy, guys joking around. Andrew is silent and detached, just filming. He sees a girl, **CASEY Letter**, 16, filming as well. They shout over the music.

As they talk, we **BOUNCE BACK AND FORTH** between the two camera POVs.

CASEY

Hey, what are you filming for?

ANDREW (O.S.)

Oh, I don't- just filming.

CASEY

What? I'm filming for my blog! You should check it out-

(CONTINUED)

ANDREW (O.S.)

Oh uh-

Matt pops out of nowhere, looking droll and indifferent.

MATT

Andrew, are you- oh, hey Casey.

CASEY

Hey.

MATT

This is pretty lame, right?

CASEY

Why lame?

MATT

Well, you know Jung said that parties are just people's way of seeking widespread validation, so I dunno, I don't want to clamor to be cool-

CASEY

Oh, cool Matt, I'm glad you put an analytical psychology spin on this high school barn party, that's...awesome.

*
*
*

Casey turns away, leaving, and we jump back to Andrew's camera. Matt stands looking after her with a kind of loopy smile on his face. He snaps out of it, noticing Andrew filming, and jokingly gives him the finger.

Andrew simply fades back into the crowd, not responding.

More footage of the party. **AUSTIN**, 18, collar-popped on a Lacrosse shirt already stained with beer, comes out of nowhere. He's clearly a little drunk.

AUSTIN

Hey, were you filming my girlfriend? Yes or no, were you filming my girlfriend?

ANDREW (O.S.)

No, I wasn't filming anyone specific, just filming the party.

AUSTIN

(beat)

Okay, good, because I don't wanna have to beat your ass.

(CONTINUED)

13 CONTINUED: (2)

13

ANDREW (O.S.)

Okay.

AUSTIN

Don't talk back to me. Don't get smart, okay, I'm being nice here. I'm being nice to you.

(beat)

Say okay.

ANDREW (O.S.)

Okay-

AUSTIN

Cause I know you were filming my girlfriend dancing. I should break your bitch-ass nose, you know that? You know that, I should beat your ass right now, but I'm trying to be nice.

Austin abruptly throws his beer on Andrew, getting some on the camera, and then spits on him. Andrew backs up, shocked, lowering the camera.

14 EXT. HAVEN HILLS FARM - EDGE OF THE WOODS - NIGHT

14

Andrew's out alone in a field now, furiously cleaning the lens of the camera, obstructing our view. Cut to a few moments later; the camera now resting in his lap or on the ground. We can see the barn, the party still going on.

After a few moments, we can faintly hear Andrew crying.

STEVE (O.S.)

(loud, sudden)

Are you Andrew?

ANDREW (O.S.)

(startled)

What-

STEVE

Are you Andrew-with-the-camera?

(beat)

Matt's cousin, Matt said you had a camera?

The camera is picked up to reveal **STEVE Montgomery**, 17, approachably handsome and in great shape, with an easygoing, instantly likeable charisma.

*

He's a little drunk and giddy.

(CONTINUED)

14 CONTINUED:

14

STEVE (CONT'D)
Dude, are you okay?

ANDREW (O.S.)
I'm Andrew.

STEVE
I'm Steve Montgomery-

*

ANDREW (O.S.)
No, I know.

STEVE
...yeah?

ANDREW (O.S.)
Everybody knows who you are.

STEVE
(laughs awkwardly)
Okay, sure. Come on, bring the
camera.

ANDREW (O.S.)
What? I don't-

STEVE
Come on.

Steve starts off, but Andrew hesitates.

ANDREW (O.S.)
I don't-

STEVE
Dude, come on, we found
something.

15 EXT. HAVEN HILLS FARM - FIELD - NIGHT

15

Steve is walking ahead in the field of tall grass, toward
woods. It's rather dark.

ANDREW (O.S.)
Look, I don't think we're
supposed to-

STEVE
Is there a light on that? On
your camera?

ANDREW (O.S.)
Oh, I don't- Hm, I don't know-

(CONTINUED)

15 CONTINUED: 15

The camera goes down for a moment while Andrew futzes with it. The light clicks on, illuminating Steve.

STEVE

Awesome.

16 EXT. WOODS - NIGHT 16

They've reached the woods, and Steve is climbing over the remains of a fence. The light bounces around wildly.

ANDREW (O.S.)

What were you guys doing out here? This is way out-

STEVE

Me and your cousin were blazing a little.

ANDREW (O.S.)

Matt's out here?

STEVE

A bunch of people were out here, but I think they've all gone back, now, cause we're like, obsessed with the thing.

ANDREW (O.S.)

The what?

17 EXT. HAVEN HILLS FARM - THE CLEARING - NIGHT 17

They're in the woods now, thick and dizzying. It's near silent but their feet crushing the Fall leaves on the ground. Steve walks out ahead.

STEVE

Andrew Detmer, that's right. I remember you from homeroom, Freshman year.

ANDREW (O.S.)

You remember that?

STEVE

Yeah, I have a memory for faces. I'm gonna go into politics, which is ironic because I'm soooo ridiculously high right now- probably shouldn't be letting you videotape this-

(CONTINUED)

17 CONTINUED:

17

ANDREW (O.S.)

I'm gonna be so rich when you're president, you have no idea-

STEVE

Yeah, video footage of me luring you into the woods for gay sex- wait, hey- HEY, MATT, IS THIS IT?

MATT (O.S.)

Down here!

ANDREW (O.S.)

Matt?

The camera turns to reveal Matt, standing next to some kind of craggy hole in the ground, at the base of a hill in the woods. It's big, but the darkness beyond is impenetrable to the camera. It looks like a big black spot.

STEVE

There we go. There it is.

CUT.

Andrew and Steve are now down with Matt by the hole. Andrew is keeping the camera fixed squarely on the murky blackness, nervous.

STEVE (V.O.)

Where is everybody?

MATT

They all left.

ANDREW (O.S.)

We're not supposed to be out here.

STEVE

Is it still making the sound?

MATT

Yeah. Did you tell Andrew?

STEVE

Oh, Andrew, it's making a sound-

MATT

Here, listen.

ANDREW (O.S.)

Guys-

(CONTINUED)

17 CONTINUED: (2)

17

STEVE

You've got to get really close to
hear it.

Andrew takes a tentative step towards the hole.

ANDREW (O.S.)

Guys, just don't like- don't push
me, or do anything like that-

STEVE (O.S.)

You've got to go closer. Like
almost inside it.

There's a beat.

MATT

We're not going to push you, we
just wanna get it on tape.

Another pause. Andrew moves towards the hole. Even with
Nightvision, it's completely dark in there. A beat.

STEVE (O.S.)

Listen.

ANDREW (O.S.)

Singing?

MATT (O.S.)

Ooooh shiiiiit-

STEVE (O.S.)

That is so friggin' creepy!

Andrew turns the camera back to Matt and Steve.

ANDREW (O.S.) (CONT'D)

What is that?

MATT

Is the sound on the camera?

ANDREW (O.S.)

I don't know, probably...I mean,
it's- it's kinda loud, right?

Matt looks to Steve.

STEVE

Do you guys wanna go in and have
a look, or what-

ANDREW (O.S.)

No, I don't- I mean, I won't do
th-

(CONTINUED)

18 CONTINUED:

18

Steve laughs, and turns, going back into the darkness.
Andrew follows.

CUT.

Matt's face is suddenly in front of the camera.

MATT

-shouldn't have come in here.

ANDREW (O.S.)

Steve's up ahead-

MATT

It's like a lava tube, or
something.

ANDREW (O.S.)

I don't know what you're talking
about.

MATT

Look at the walls. Look at how
smooth they are. It's just
straight shot down, I mean, we
must've already gone forty or
fifty feet-

ANDREW (O.S.)

Don't talk about it, you're
making me nervous.

MATT

You ever hear of Plato's allegory
of the cave?

ANDREW (O.S.)

No.

MATT

Nevermind.

CUT.

Walking. Darkness. The cave is even tighter now. The
light flickers, some kind of electrical disturbance, then
goes out completely. We hear Andrew curse, fumbling with
it, and the nightvision mode comes on.

CUT.

The nightvision is scrambling badly. All the forms are
distorted and then-

(CONTINUED)

18 CONTINUED: (2)

18

 STEVE (O.S.)
 Can you believe this, this is
 NUTS-

19 INT. THE HOLE - LARGER CHAMBER - NIGHT

19

The nightvision is turned off, revealing Matt. They've come into a larger chamber in the cave, one somehow lit from within; the boys are bathed in a softly pulsing turquoise glow.

They speak loudly, clearly talking over something we can't hear.

 MATT
 Is that, is that showing up on
 the camera?

 ANDREW (O.S.)
 I don't wanna film it, it's
 messing with the camera-

Matt forcibly turns the camera, to reveal Steve standing next to some kind of massive crystalline rock structure growing from, or maybe embedded in, the wall. Around it, and him, float wispy little clouds of light, turquoise and beautiful.

Steve is clearly entranced, sweeping his hands through the light.

 STEVE
 Touch one!

We see Matt, now also surrounded by the little aurora borealis like clouds, touch one; it comes apart in a silent little explosion of light, beautiful.

 ANDREW (O.S.)
 Guys maybe...maybe we
 shouldn't...

A light cloud passes in front of Andrew, and we sees his hand to extend to touch it. The subsequent little light burst badly warps the camera, clearly permanent damage.

CUT.

Andrew is now very near to the crystalline structure; viewed up close, it's almost arachnid, organic somehow. The light clouds have turned yellow. Matt is practically inside the structure, pressing it with his palms.

(CONTINUED)

19 CONTINUED:

19

MATT

-changes color, see? It must be
reacting to the heat-

ANDREW (O.S.)

WHAT? I can't hear you over the-
you know-

STEVE

Make it change again! This is
awesome!

Matt presses with his palms. There's a low sustained hiss
as the light clouds turn an angry shade of red. A stream
of them is released from beneath the structure. The camera
jerks suddenly, revealing Steve, who's clutching his ears.

STEVE (CONT'D)

AGHHHHH!

Blood has begun to rapidly pour out of his eyes, ears,
mouth and nose, and he buckles forwards; the camera spins
wildly and we see Matt seemingly **FLUNG** out of the
crystalline structure.

It pulses, and seems to rapidly blossom and spread apart,
revealing a blinding light within which **EXPLODES OUTWARD**;
we can suddenly hear an OVERWHELMING CHOIR OF VOICES, and
the camera sent rocketing backwards, flipping backwards up
the tunnel-

CRACK. DIGITAL
 CODE.

BLACK SCREEN.
HOLD ON BLACK.

20 INT. CASEY'S HOUSE - BEDROOM - DAY

20

FROM CASEY'S CAMERA

It's an episode of Casey's Blog; Casey sits in front of a
green screened background, which, as she talks, illustrate
what she's talking about with pictures and video.

It's better put together than you'd expect (but not
amazing), and Casey has a certain charisma and presence
that you can't fake, making her easy to listen to.

(CONTINUED)

20 CONTINUED:

20

CASEY

Hey, this is just a quick one today to thank everybody for all the positive comments on last week's episode about drought in Central African Republic. I want to again say that comments are nice, but what they really need are donations. Even a dollar helps, if I got even twenty dollars to them out of this, that would be... magical, but AIM HIGHER, you know?

(beat)

And before anyone asks, yes, I have tons of footage from the party last week, yes, you'll all be tagged. Stay focused.

BREAK TO BLACK..

HOLD.

21 EXT. MATT'S BACKYARD - AFTERNOON

21

FROM ANDREW'S SECOND CAMERA.

The camera turns on; from the quality of the picture, it's immediately evident that this is a newer, better camera. It's on a tripod, and Matt stands across a well manicured backyard; his hair is a little different, time has passed.

MATT

Ready?

ANDREW (O.S.)

Rolling, yeah.

MATT

Okay, ball test. Take one.

A baseball comes flying in from behind the camera, nailing Matt in the face; he drops like a rock.

MATT (CONT'D)

OW GOOODDDDDAMMNIT! WHAT THE SHIT
STEVE! UNDERHAND!

Steve comes in from off camera to help Matt, laughing; we can hear Andrew laughing behind the camera, too.

STEVE

I'm sorry, oh shit, I'm sorry-

21A EXT. MATT'S BACKYARD - AFTERNOON

21A

Now it's Steve who stands on the yard.

(CONTINUED)

21A CONTINUED:

21A

STEVE

Go.

A baseball comes in from off camera, slower. It comes down towards Steve, but at the last second makes a bizarre, impossible course correction, **FLIES UP AND HITS STEVE IN THE FACE.**

STEVE (CONT'D)

AGH! HEY, MATT, NOT COOL!

Matt rushes on, doing a victory lap, one hand holding an ice-pack to his face. Again, we hear Andrew laughing.

21B EXT. MATT'S BACKYARD - AFTERNOON

21B

Andrew's out across the yard. He looks a little better; he's gotten rid of the ridiculous nerd beard, and his hair is a little better kept. He nods.

In flies the baseball. It abruptly stops in the air, a foot and a half from Andrew's face. Steve and Matt let out a cheer, and the camera is yanked off the tripod, taken to show a closer view of the impossibly suspended baseball and Andrew.

Andrew smiles, and points to the suspended ball. A trickle of blood comes out of his nose.

ANDREW

Ah, shit.

21C EXT. MATT'S BACKYARD - AFTERNOON

21C

The camera's on a tripod up on the back porch, filming Andrew, Steve and Matt standing in a triangle. They are playing catch...no hands. The ball simply flies from guy to guy. They drop it a few times in some cuts, but shout encouragement, and are clearly having a good time.

Finally, they get the ball going EXTREMELY fast. Matt looks up.

MATT

Is-

Matt gets *nailed in the balls*, and drops as Steve and Andrew rush to him, laughing.

STEVE

'In the- penis- the penis-

(CONTINUED)

21C CONTINUED:

21C

MATT

I thought I heard my dad...UGHHH
WHY ME AGAAAAIN!?

22 INT. MATT'S KITCHEN - AFTERNOON

22

Steve is very intently using his newfound powers to make a peanut butter and jelly sandwich, knife shakily moving over bread. The camera is set down on the counter, Matt and Andrew watching.

ANDREW

The trick is to pretend like it's on a plate. You get it on the plate and then you wrap the plate around it, and you can move it however you want.

STEVE

Mhm.

MATT

I've been pretending I was like, holding it in a fist, like a floating hand.

ANDREW

Yeah? Plate's easier for me.

STEVE

Guys, check it out.

Steve has a glob of jelly and a glob of peanut butter floating freely. They slap together and then down onto the bread, which slaps closed.

STEVE (CONT'D)

Ha!

(notices his bloody
nose)

Shit, shit-

23 INT. MATT'S ROOM - LATER - NIGHT

23

Matt's room is covered in band posters, kind of a mess. Matt's sitting on the floor by a desk, slowly assembling a LEGO set with his telekinetic abilities. Andrew's filming from the bed, where he's laying down.

ANDREW (O.S.)

Try to imagine that your squeezing the entire piece in your hand.

(CONTINUED)

23 CONTINUED:

23

MATT

That's what I'm doing, it's just,
it's hard. You're better at this
than me, you do it.

ANDREW

(mocking)

Really?

Andrew points at the Lego set, and it flies together.

MATT

(wowed, laughing)

Dude, holy shit!

23A INT. MATT'S ROOM - LATER - NIGHT

23A

Andrew and Matt are laughing as Steve enters, holding out
his cell phone.

STEVE

Guys, listen, listen. Samantha.

Steve puts his voice-mail on speaker. **SAMANTHA Pezon**, 16,
sounds a bit frustrated.

SAMANTHA (ON PHONE)

I know you're over at that guy
Matt's house right now, okay,
cause they said you didn't show
up for soccer practice, but you
said the only reason you couldn't
come see Bound By Love with me
was because of soccer practice,
so...You know, I just, I don't
know what to think. I feel like
we never hang out anymore, you've
just been hanging out with those
two guys for the last like three
weeks, and I...ugh, call me back.

STEVE

What would you suggest, as like,
a course of action for me, here?

MATT

Why are you asking US for advice
on girls?

ANDREW (O.S.)

Because we're his mistress.

Steve laughs.

24 INT. STEVE'S CAR - NIGHT

24

Steve is driving Andrew home.

STEVE

-new camera's working out for
you, that's good.

CUT.

STEVE (CONT'D)

I have to admit, though, I don't
understand the filming thing.

ANDREW (O.S.)

Well...I dunno, I mean I started
for one reason, but now it's- you
know, I want to record all the
stuff we can do.

STEVE

Yeah, but it's all the time. You
don't feel like it's a little
weird? Like it puts a barrier
between you and everything?

ANDREW (O.S.)

Maybe I want a barrier.

STEVE

Okay. I respect that.

CUT.

ANDREW (O.S.)

My dad is actually a fireman, or
was, I don't know. He got
injured like two years ago, and
now they just pay him out of,
like, insurance. He doesn't do
anything, I mean he goes out
during the day, but I don't know
where. He drinks a lot.

STEVE

What about your mom.

(CONTINUED)

24 CONTINUED:

24

ANDREW (O.S.)

My mom has Muscular Dystrophy,
she's- she can't work or
anything, and the insurance
doesn't cover all of her
medicine, so a lot of my money
has to go into that. I figure if
I get enough on camera, maybe I
can, I dunno, get custody of her
or something.

Steve mulls this over.

CUT.

STEVE

I've actually been having some
problems with my parents, too.

ANDREW (V.O.)

Yeah?

STEVE

Nothing like yours, though. Not-
Never mind.

There's a long beat.

STEVE (CONT'D)

They've just been fighting a lot.
I think my mom is cheating on my
dad.

ANDREW (O.S.)

...That's intense.

STEVE

Yeah. I know. I'm actually,
yeah, I'm sure my mom is cheating
on my dad.

ANDREW (O.S.)

How-

STEVE

I just, you know, I saw some
stuff. It's weird, you don't
think about your parents as
like...people, or whatever. I
don't know.

The two guys drive in silence.

(CONTINUED)

24 CONTINUED: (2)

24

STEVE (CONT'D)
Don't tell anybody about that-

ANDREW (O.S.)
Haha no of course, no way.

STEVE
Good.

25 INT. DETMER RESIDENCE - ANDREW'S ROOM - NIGHT

25

The camera is sitting on the floor. We can hear screaming from downstairs. Andrew picks up the camera, and goes to the mirror, filming himself filming. After a beat, he steps out from behind the camera, leaving it hanging in the air.

He stands looking at himself, and then the camera. The camera turns to face Andrew. He smiles.

25A INT. DETMER RESIDENCE - ANDREW'S ROOM - NIGHT

25A

There's still shouting from downstairs, but it's quieter. Andrew gingerly floats the camera across the room, then suddenly spins it in an 720 degree spin.

25B INT. DETMER RESIDENCE - ANDREW'S ROOM - NIGHT

25B

It's dark. Andrew's sitting on his bed. We can hear shouting from elsewhere in the house; "useless bitch," "carry your ass long enough," etc. Andrew reaches over and turns off the camera.

26 EXT. BENJAMIN FRANKLIN HIGH - FOOTBALL FIELD - BLEACHERS - DAY

26

Matt, Andrew and Steve are eating lunch on the bleachers.

MATT
See last night, alone, I got my whole bed off the ground. No nosebleed.

STEVE
Yeah, I was doing weights, too.

MATT
Weights, like-

STEVE
Free-weights, a barbell. I got up to two hundred pounds before I bled.

(CONTINUED)

26 CONTINUED:

26

MATT

So it's, yeah, this is my theory-
it's like a muscle. Like it's
elastic, but if you stretch it
too far too quick it'll tear-

ANDREW (O.S.)

Ew-

MATT

And that's why we're getting better.
We're getting like, buff or whatever.

Steve floats up a bunch of chips from his bag, and then
rapid fires them into his mouth.

ANDREW (O.S.)

I think it's time we took this
out of the backyard.

Matt and Steve look confused.

27 INT. MATT'S CAR - DAY

27

Matt is driving, Steve's in shotgun, Andrew's filming from
the back.

STEVE

If anyone criticizes you, just
call them a hater. It's like
calling someone a racist, they'll
just drop whatever they're
complaining about and be like
"I'M NOT A HATER." Nobody wants
to be a hater.

28 INT. MATT'S CAR - LATER THAT DAY

28 *

The boys are about to enter the Toy Store.

*

STEVE

Just stay back a little ways,
yeah-

ANDREW (O.S.)

I got it.

29 INT. TOY STORE - DAY

29 *

The guys are trying to stay out of sight, looking down an
aisle where shoppers stand.

*

*

(CONTINUED)

29 CONTINUED:

29

 STEVE (O.S.)
 That girl, with the cart.

*
*

A frumpy woman with a shopping cart suddenly starts pulling
on the cart. It suddenly breaks away from her, and goes
careening down the aisle by itself, her chasing after it.
We
can hear the guys cracking up, trying to stay quiet.

*
*
*
*
*

 MATT (O.S.)
 She's chasing- she's chasing it-

*
*

29A OMITTED

29A

29B INT. TOY STORE - DAY

29B *

They're by the check out.

MATT (O.S.)

See that guy chewing gum?

ANDREW (O.S.)

Umm...

(camera finds the guy)

Got him.

MATT

I'm gonna get the gum right out
of his mouth- watch this.

There's suddenly a little air ripple in front of the man's
mouth, and he's yanked face first into the gum and candy
rack, which all crashes apart. The guys all crack up and
start running.

STEVE

(laughing)

GUYS, WHY ARE WE RUNNING!? We
don't need to run, we don't need
to run!

30 EXT. LAKE - DAY

30

Matt sits on the hood of a car. He and Andrew are flinging
rocks with their powers.

MATT

That was a good one, you got that
one far.

ANDREW (O.S.)

Hey Matt.

(beat)

Do you like me?

MATT

What?

(beat)

Sure, yeah. I mean, I didn't,
always-

ANDREW (O.S.)

Why not?

MATT

Don't get mad, I mean, I like you
now, I like you a lot.

(MORE)

(CONTINUED)

30 CONTINUED:

30

MATT (CONT'D)

You're just, you're not super
easy to talk to. You've got a
lot of-

ANDREW (O.S.)

You're an asshole.

MATT

See, that's what I'm saying.
You're hostile, man.

There's a beat.

ANDREW (O.S.)

Do you ever think about, you
know, doing more with it?

MATT

With this? No, not really. Why
not do what we're doing. What
else is there?

31 INT. MATT'S CAR - AFTERNOON - PARKING LOT - DAY

31 *

None of the guys are visible. They're filming a woman park
her car.

STEVE (O.S.)

I just always feel like I miss
stuff.

MATT (O.S.)

We were just sitting around
throwing rocks, it was nothing.

ANDREW (O.S.)

Yeah, until all those chicks
showed up.

STEVE (O.S.)

What? Shut up.

MATT (O.S.)

Okay, here we go, here we go.

ANDREW (O.S.)

Are you sure there's no one
around-

MATT (O.S.)

There's no one, I just looked,
just go, ready?

(beat)

(MORE)

(CONTINUED)

31 CONTINUED:

31

MATT (O.S.) (CONT'D)
Ready? Okay, Andrew, remember,
get under it, you're the
strongest, Steve get the sides,
I'll get the front and back, we
gotta do this quick. Countdown.
Three. Two. One. GO.

The car the woman parked shakily lifts off, and immediately
dips right.

MATT (O.S.) (CONT'D)
Steve Steve Steve-

STEVE (O.S.)
Got it, got it.

Silence, and we watch as the car gets to about twelve feet
in the air, makes a full 180 degree rotation, and then
wobbles through the air over to a spot several spaces away,
and then sets down, neatly in place.

STEVE (CONT'D)	MATT (O.S.)
HELL YEAH! BOOYAH!	YES! YES! YES-OH SHIT, blood-

32 EXT. TOY STORE - PARKING LOT - SHORTLY THEREAFTER - DAY

32 *

Matt is sitting against the car with a wad of kleenex on
his nose, soaked with blood. Steve is leaning nearby, with
a brown paper napkin.

MATT
(beat)
I'm having like a...face period.

*

STEVE
Yeah, you got some from your
ears, too. You've gotta start
working it out more, Matt.

MATT
Yeah man, in between my yoga.

ANDREW (O.S.)
You just need focus, Matt.

MATT
Ha.

ANDREW (O.S.)
You're lucky you got the kleenex,
I'm stuck with the taco bell
wrapper.

(CONTINUED)

32

CONTINUED:

32

Andrew holds out said wrapper in front of the camera.

MATT

That's like, at least twice as
much blood as I usually see on a
taco bell wrapper.

STEVE

Guys, guys. Look.

The camera moves around to show the woman returning to the
space where her car was parked. She stops, baffled, and
looks around. We hear the guys stifle laughter.

She notices her car parked up ahead and walks over to it,
looking around. Andrew tries to get a better angle, and
she notices him, and stares.

STEVE (O.S.) (CONT'D)

Ignore us!

MATT (O.S.)

We're
(beat)
Mormons!

The woman stares a moment longer, and goes to her car.

33

INT. MATT'S CAR - MOMENTS LATER - DAY

33

Matt's driving, Steve's shotgun, Andrew filming from the
back. It's raining.

MATT

-that's insane, we just changed
her life. We did-

ANDREW (O.S.)

Her face, I can't get her face
out of my head.

STEVE

That was great. I mean, this
just gives me so many ideas,
already, stuff we could do-

There's honking from outside.

MATT

Oh come on, what is this?

(CONTINUED)

33 CONTINUED:

33

STEVE

He's like right on your bumper,
too.

Matt rolls down the window and gives the signal to pass.
More honking.

MATT

Can you believe this guy?

STEVE

He's just some asshole redneck,
look at him. He's screwing with
us.

They are driving out over a bridge in the woods.

MATT

I don't know what to do, what
should I-

ANDREW (O.S.)

(laughing)

Here, take the camera, take the
camera.

He hands off the camera to Steve; now we see Andrew sitting
in the back seat. Behind him, through the back window, we
can see a pick-up truck, honking, way too close.

ANDREW (CONT'D)

Abracadabra.

Andrew flicks his hand at the truck. The effect is
instantaneous: **THE FRONT OF THE TRUCK CAVES IN LIKE IT JUST
HIT A BRICK WALL, WHAM, AND SENDING IT CRASHING OFF THE
BRIDGE, OUT AND DOWN AND INTO THE WATER.**

STEVE (O.S.)

...I...what...

34 EXT. RIVERSIDE - MOMENTS LATER - DAY

34 *

The camera is being held loosely at Steve's side;
everything's upside-down, and we can't see anything, but
can hear the guys are clearly freaked out.

MATT (O.S.)

What did you do, man, why did you
do that-

ANDREW (O.S.)

I didn't mean to, I didn't-

(CONTINUED)

34 CONTINUED:

34

MATT (O.S.)
SHIT! What's wrong with you,
look at this!

STEVE (O.S.)
Is he still in there? If he's in
there we have to get him out-

ANDREW (O.S.)
Guys, just calm down, I'm sorry,
okay-

STEVE (O.S.)
Screw that, take your stupid
camera.

The truck is already sinking in the water fifteen or so feet below. We see Steve taking off his jacket. *

ANDREW (O.S.)
You don't have to- I mean I can-

Andrew raises out a hand, trying to telekinetically lift the car. It rattles, and then Andrew groans in pain.

MATT
Andrew, just stop, just stop doing
things.

35 INT. MATT'S CAR - MOMENTS LATER - DAY

35

Andrew's filming Matt, who looks angry as he drives very quickly.

ANDREW (O.S.)
Are you mad?

MATT
Stop, just stop.

36 EXT. RIVER SIDE ROAD - MOMENTS LATER - DAY

36

Matt and Andrew pull up to see Steve dragging the **REDNECK ASSHOLE** out of the water. They hurry out of the car.

37 EXT. RIVER SIDE - SHORE - DAY

37

Steve has the guy on the shore. He's dazed and bleeding.

REDNECK ASSHOLE
-what happened, cause...I don't
know....my truck, my truck...

(CONTINUED)

37 CONTINUED: 37

 ANDREW (O.S.)
 Is he okay?

Steve just stares directly at Andrew.

37A EXT. RIVER SIDE - TREES - DAY 37A *

Andrew pans to reveal Matt, on a cell phone.

 MATT
 Yes, just past White Crescent
 bridge. Down by the- yes-

 ANDREW (O.S.)
 Is that the cops, are you calling
 the cops?

 MATT
 (ignoring him)
 Yeah, just come- no, I don't know. I
 don't know, maybe internal bleeding, or-

37B EXT. GUARD RAIL ROAD - DAY 37B *

Andrew filming Matt from down below. Matt flags down
oncoming cop car.

38 EXT. RIVER SIDE - SHORE - DAY 38

Later. The cops and an ambulance have arrived. An officer
is talking to Matt, Steve and Andrew; the camera is held
low.

 LOCAL OFFICER
 -looks like he'll be okay. Lucky
 you guys were here. Is that on?
 You can go ahead and turn that
 off.

The camera shuts off.

39 EXT. QUAYSIDE PARKING LOT - NIGHT 39 *

Matt looks FURIOUS, while Steve just looks uncomfortable
and freaked out. Matt's car is parked nearby.

 ANDREW (O.S.)
 I don't see how you guys can be
 so angry-

 MATT
 You don't see how **we** can be
 angry?

 (MORE)

(CONTINUED)

39 CONTINUED:

39

MATT (CONT'D)

You put a man in the hospital for christstakes. You put a man *in the hospital*, you hurt somebody-

ANDREW (O.S.)

He was being an asshole- he- I didn't mean to-

MATT

Which part of that do you mean, do you mean he was being an asshole, or was it an accident? Was it an accident, Andrew, cause you're the strongest. Listen, with this, we can't screw around, ever.

ANDREW (O.S.)

Then what've we been doing, we've been screwing around-

MATT

NOT LIKE THAT, ANDREW. That's- you can't use it on people, or hurt people like- Steve, help me out.

Steve seems lost for words.

ANDREW (O.S.)

I-

MATT

We need rules, okay. Rule #1, you can't use it on living things. Rule #2, you can't use it when you're angry, Rule #3, you don't tell anybody, or use it in public, or-

ANDREW (O.S.)

You can't just declare rules, you're the one who said nothing matters-

MATT

I will declare rules, okay? If we keep going, and getting stronger, we **need** rules. We need rules.

(MORE)

(CONTINUED)

39 CONTINUED: (2)

39

MATT (CONT'D)

(beat)

Damn it Andrew turn off the cam-

SNAP TO BLACK.

40 INT. DETMER RESIDENCE - ANDREW'S ROOM - MORNING

40

The camera lays on the bed. Andrew can be heard breathing.

41 INT. DETMER RESIDENCE - ANDREW'S ROOM - LATER MORNING

41

The camera moves, and is picked up, following a spider as it moves across the floor. It crawls up onto the side of the bed, then onto the sheets. Andrew's finger points at it.

The spider is telekinetically lifted into the air. It hangs struggling there for a moment, then becomes rigid.

He spreads his fingers, and the spider **abruptly separates into all of its component parts**. They stop moving, hanging lifeless.

Andrew's home phone rings, and he drops the spider. Rings again.

MR. DETMER (O.S.)

(from downstairs)

Andrew! Answer the goddamn phone!

42 INT. MATT'S CAR - ROAD TO LUMBER YARD - MORNING

42

Andrew's filming Matt from shotgun.

ANDREW (O.S.)

Did he say what it was about?

When he called, what did he say?

Matt's quiet.

ANDREW (O.S.) (CONT'D)

Are you still mad at me?

MATT

I'm not mad.

ANDREW (O.S.)

(beat)

You seem mad.

(CONTINUED)

42 CONTINUED:

42

MATT

I'm not mad, I- I just mean that
we have to think about things
more now, okay? We can't just DO
things, we have to think first.

ANDREW

...I understand.

43 EXT. LUMBER YARD - MORNING

43 *

Matt is walking up ahead of Andrew. The lumber yard is
isolated.

STEVE (O.S.)

Hey kids.

Matt stops, and both Matt and Andrew look around.

MATT

Steve? Where are you?

CUT.

Steve is thirty feet in the air. Andrew and Matt look up
at him from the ground.

*

STEVE

Just try it, it's easy.

ANDREW (O.S.)

That doesn't look easy.

STEVE

You throw yourself at the ground.
You just fall, and catch
yourself, and then it's easy, I
swear. Don't try to jump or
you'll flip yourself.

CUT.

Matt hurls himself at the ground, WHAM. Cut, and again,
WHAM. Cut, and this time he flips himself BAM WHAM.

ANDREW (O.S.)

Let me try-

MATT

Yeah. I'm done for now.

CUT.

(CONTINUED)

43 CONTINUED:

43

Matt's now holding the camera, showing Andrew. *

Andrew throws himself forward. And stops, hanging in mid air.

ANDREW

Whoaaaaamygod...whoaaa...

Matt moves in for a closer look at floating Andrew, and gives a glance up at Steve, who's cheering on the telephone pole.

MATT

HOLY SHIT DUDE! HOLY SHIT, DUDE, HOLY SHIT! HOLY...SHIT DUDE, HOLY SH-

44 EXT. SKY - DAY (2 WEEKS LATER)

44

At first it's not clear what we're looking at, just blue sky. Wind is very loud. The camera pans down to reveal we're **FIVE THOUSAND FEET IN THE AIR**, in a clearing between two larger cloudbanks.

The camera pans all the way down to show Andrew's dangling feet, and below them, the impossibly far drop. We can hear Andrew laugh.

CUT.

We can see Steve and Matt, nearby, now wearing winter-coats and hats to keep warm. They're playing catch with a football. Steve tosses it to Andrew, who actually goes into a short dive to catch it. He looks up to see Steve and Matt distantly cheering and waving their approval.

CUT.

44A EXT. SKY - DAY

44A

Steve's holding the camera, filming Andrew attempting a few fancy moves, but he's a clumsy flier. Matt does a few neater tricks in some clips.

STEVE (O.S.)

Hey Matt, you're finally good at something!

MATT

(loud)

What? The wind!

STEVE (O.S.)

I said you're an idiot!

(CONTINUED)

44A CONTINUED:

44A

Matt gives the thumbs up, and Steve laughs.

MATT

It's about aerodynamics! If I
put a barrier just in front of
me, I can go way faster, cause it
cuts wind resistance!

STEVE (O.S.)

I can't hear a damn thing you're
saying!

MATT

Yeah! Definitely!

44B EXT. SKY - DAY

44B

Steve and Matt are seen flying around, Steve further away,
near a large cloud bank. Matt is using his abilities to
shape cloud fluff into an M. There is a humming, rattling
sound, slightly audible even over the deafening wind.

ANDREW (O.S.)

Guys, do you hear that?

Neither of the guys can hear him. Steve however stops in
the distance, looking around. He shouts something,
inaudible.

ANDREW (O.S.) (CONT'D)

What? I can't hear you!

Steve pantomimes, pointing at his ear and shrugging.

A BOEING 737 BLOWS OUT OF THE CLOUDBANK BEHIND STEVE. He's
spun like a top in its wake, and drops like a rock.

Suddenly we're **launched downwards**, and after a moment, the
camera disconnects from Andrew, and we see him zooming
ahead.

The camera, in free-fall, spins wildly, then suddenly it
swims through the air dizzily and...

45 EXT. GRASSY FIELD - DAY

45

...lands relatively gently in some tall grass. Less than a
second later, Andrew and Steve come falling down into the
grass and roll roughly, splitting apart.

They lay there, breathing hard. Andrew sits up, coughing;
his eyes, nose and mouth bleeding. Steve suddenly leaps
up.

(CONTINUED)

45

CONTINUED:

45

STEVE

WOO! HOLY F- SHIT! I COULDA
DIED, MAN! I ALMOST DIED!

Steve grabs Andrew, shaking and hugging him.

STEVE (CONT'D)

You saved my life, dude! Andrew,
you saved my friggin' life! Is
that- Holy shit *is that the*
camera?! You caught me AND THE
CAMERA!?

ANDREW

(exhausted)

Y- yeah-

STEVE

FRIGGIN' AMAZING!

Matt touches down behind them, frantic.

MATT

What happened, are you-

STEVE

Ahhhhh!

Steve joy-tackles Matt to the ground.

MATT

(laughing)

What the hell, what the hell-

Andrew, laughing tiredly, rolls over and grabs the camera.

45A

EXT. GRASSY FIELD - DAY

45A

They're all standing in the field; Steve is still wiggling out.

STEVE

This is what people have wanted
forever, since like caveman
times! Do you understand, I mean
do you- *jesus christ*, I can't
even- Everything is great! I CAN
FLY! Matt, listen, just say it!

MATT

...I can fly.

(CONTINUED)

45A CONTINUED:

45A

STEVE
Shout it out man!

MATT
I CAN FLY.
(realizes it feels good)
I CAN FLY!

Matt stands, shouting out at the field.

MATT (CONT'D)
I CAN FLY!

Andrew cheers from behind the camera, and Steve laughs.

ANDREW (O.S.)
I CAN FLY!

STEVE
HELL YES.

HOLD ON BLACK FOR
A MOMENT.

46 EXT. STEVE'S HOUSE - POOL - NIGHT

46

Steve, Matt and Andrew are sitting around the pool outside of Steve's house; empty beers are all around. All three are **at least** tipsy.

Matt is up.

MATT
Yo Andrew, Andrew, gimme a beat.

ANDREW (O.S.)
(flatly)
No.

All three crack up.

MATT
That's cold, you're so cold! MY
OWN COUSIN! DJ Steve, dial me up-

Steve immediately starts beatboxing.

(CONTINUED)

46 CONTINUED:

46

MATT (CONT'D)

Okay, yo, yeah, yo, you say you
wanna get high you ain't high as
me, you chillin' at yo mom's
house I'm at four thousand feet,
you know I don't need no
turbines, ladies fly first class
on Garrety airlines, my DJ is
senior class, president, gotta
represent, Matt Garrety bitches,
I'm the young Clark Kent.

Steve and Andrew cheer and Matt takes a bow.

46A EXT. STEVE'S HOUSE - POOL - NIGHT

46A

The guys have broken open glowsticks, and Steve is filming
as Andrew and Matt manipulate snakes of the glowing fluid
at each other; it's beautiful.

46B EXT. STEVE'S HOUSE - POOL - NIGHT

46B

We cut between three sing alongs; "Shake That" by Nate Dogg
and Eminem (which Andrew protests too, as he doesn't know
the lyrics), "How You Remind Me" by Nickelback, and "Macho
Man" by The Village People.

47 INT. STEVE'S HOUSE - BEDROOM - LATER NIGHT

47

The guys are in that sleepy mode, now. Andrew's filming,
but not really focusing on anything. Matt's sprawled out
on a couch opposite him. Steve's in a chair nearby.

MATT

But how does she not notice?

STEVE

Well, I mean, she notices that
it's gotten better, definitely.
You just have to be subtle.

ANDREW (O.S.)

That's so cool. Doesn't that
count as breaking rule #1 though?

STEVE

Pfff, technicalities.

MATT

Man, I haven't had sex since
like...a year.

(CONTINUED)

47 CONTINUED:

47

 ANDREW (O.S.)
I haven't had sex since ever.

 STEVE
Ugh, man, you guys...how are you
so cool?

 MATT
Liquid nitrogen.

47A INT. STEVE'S HOUSE - BEDROOM - LATER NIGHT

47A *

Later. Drowsier. Light's coming from the TV. The camera
is laying haphazardly on Andrew. They're all nearly
asleep, drowsy drunk.

 MATT
Hey guys, are you up?

 STEVE
Yeah.

 ANDREW (O.S.)
YO.

 MATT
Today was like...the best day of
my life. Like I was thinking and
I can't think of any day I liked
better than today.

There's a silence.

 ANDREW (O.S.)
Yeah.

 STEVE
Unanimous. Yes.

 MATT
Okay...good.

Beat. Silence.

47B EXT. HAVEN HILLS BARN - MORNING

47B *

Static shot of the barn. Actors voices off screen.

47C EXT. HAVEN HILLS FARM - WOODS - MORNING

47C *

Andrew, Matt and Steve walk through the woods towards the
clearing.

48 EXT. HAVEN HILLS FARM - THE CLEARING - MORNING 48

Time has passed; maybe two weeks. It's early. The hole is clearly caved in; the entire area is slumped downwards.

STEVE
Well that answers that.

ANDREW (O.S.)
I feel stupid now that I was scared to come back.

MATT
Nah man, we were all- I mean, I was, definitely, yeah.

A POLICE OFFICER appears.

POLICE OFFICER
Hey, you kids can't be here, okay? You gotta move on out.

MATT
What?

POLICE OFFICER
The ground is unstable, we're cordoning the whole place off.

49 INT. DINER - AFTERNOON 49

Steve is filming Andrew and Matt across the table.

MATT
Are you sure?

ANDREW
You have to just trust yourself to do it.

MATT
If it doesn't work-

STEVE (O.S.)
Camera's ROLLING, let's GO-

ANDREW
Okay, are you ready?

Matt puts a hand down on the table nervously.

MATT
You have to tell me before you-

(CONTINUED)

49 CONTINUED:

49

Andrew slams his fork down into Matt's hand, and Matt lets out a little scream, but then stops. His hand is somehow fine.

MATT (CONT'D)

Oh whoa.

CUT.

ANDREW

See what you do is, you create a little barrier over your skin. Then when things hit you, if your ready, they can't hurt you, cause of the barrier.

MATT

Steve, you've gotta try this.

STEVE (O.S.)

Nah, I think I'm straight for the...self mutilation.

50 INT. DINER - AFTERNOON

50

STEVE (O.S.)

I'm live on scene here with Matt and Andrew, boys, can you tell us what's happening?

ANDREW

Well, uh, it would appear that a Virgin Mary has appeared in the maple syrup on a young local man's pancake.

MATT

In a second it will, wait...

Matt focuses, and we see his syrup form a Virgin Mary.

STEVE (O.S.)

That is, that is some very uh, definitely supernatural shit, going on there.

ANDREW

(to a passing waitress)
Hey, look at this.

WAITRESS

(in shock)
Ay dios mio!

51 INT. DINER - AFTERNOON

51

MATT

Well, when I was really little, I
wanted to be a police officer.

STEVE (O.S.)

Oh, no shit?

ANDREW

You know they don't let you smoke
weed when you're a cop, right-

MATT

No, I just really got into on the
idea of altruism, you know?

ANDREW

What's that mean?

MATT

Like making things better for
everyone.

STEVE (O.S.)

This from the guy who's always
talking about how life is
pointless?

MATT

Yeah well, I've been thinking
about it and like- the way I used
to think was better, maybe.

ANDREW

So what, you wanna do like, a
charity? That's lame.

STEVE (O.S.)

Why is that lame?

ANDREW

I dunno.

Matt telekinetically lifts a spoon and rockets it at the
camera; it plinks off.

STEVE

AAH! DOUCHEBAG!

52 INT. DINER - AFTERNOON

52

Now Matt has the camera, filming Steve.

(CONTINUED)

52 CONTINUED:

52

MATT (O.S.)

So what's it feel like to be good
at everything?

STEVE

I'm not good at everything-

ANDREW (O.S.)

Name something you're bad at.

STEVE

I'm not GOOD at everything, I
just do my best at everything.
That's what it's about. I mean
you talk about philosophy and
shit all the time, but you never
really do anything. Have you
even applied to colleges yet?

MATT

I'll get to it-

STEVE

You could use some of that, man,
I'm just saying.

MATT (O.S.)

Oh yeah? Well you could use some
shut the hell up.

STEVE

You lack initiative.

MATT

You lack...a dick.

53 EXT. ROAD - DAY

53

The guys are walking along. Andrew's holding the camera
loosely, not really caring, they're chatting, it's chill.
Matt gets a text.

MATT

Shit man, I got my mom's
birthday, I gotta go.

ANDREW

Say hi for me.

STEVE

Later dude.

Matt turns and casually *rockets off into the sky.*

(CONTINUED)

53 CONTINUED:

53

ANDREW

I dunno, the camera's running out of battery, I gotta switch it out.

STEVE

What're you doing, where are you going now?

ANDREW

Well I don't wanna go home yet. You wanna go into the city?

STEVE

Ah, dude, it's rush hour.

ANDREW

So?

There's a beat, and then Steve laughs.

STEVE

Hell yeah, dude.

The camera's battery running out causes and irregular

SHUTDOWN.

54 INT. CASEY'S HOUSE - CASEY'S BEDROOM - DAY

54

FROM CASEY'S CAMERA.

Casey moves away, having just turned on the record. Her green-screen (now visible without digital modification), hangs behind her, and she straightens it.

She sits down, begins to speak-

A doorbell rings, and Casey goes out of frame for a moment; we hear her move the blinds on her window.

CASEY

Oh my god.

There's a beat, and then the camera is picked up off the tripod, and carried through the house to the front door.

55 INT. CASEY'S HOUSE - FRONT DOOR - DAY

55

It opens to reveal Matt, who falters, seeing the camera.

MATT

Oh...hey.

(CONTINUED)

55 CONTINUED:

55

CASEY (O.S.)

Do you mind if I film you?

MATT

Actually kind of, I don't really like being on camera.

CASEY (O.S.)

Well maybe it's, y'know, exposure therapy.

MATT

I actually think someone else already has that covered. I actually, I'm here for a reason, I brought you something.

CASEY

What? Really?

CUT.

Matt is handing over an envelope.

MATT

So you just send that out, and the money goes to buying a family a goat, right?

CASEY (O.S.)

Right, a family gets a goat, and then they can use the goat almost like a small business for cheese, milk, breeding with other goats, it's a great program.

MATT

Yeah, when I watched that episode of your, y'know, I thought that whole thing sounded really, you know, good, it sounded like a smart plan, and you know, it's cheap too, so I thought, why not.

CASEY (O.S.)

Totally, I can tell you're really global and big picture and concerned about that stuff. You know, you can mail this yourself, I'm not your mom.

Matt frowns, nonplussed.

(CONTINUED)

55

CONTINUED: (2)

55

CASEY (O.S.) (CONT'D)

Is this like, "the new you" or something?

(beat)

You got too smart to have fun in eighth
grade and now...what?

Long beat. Matt seems totally lost for words.

CASEY (O.S.) (CONT'D)

Well, I'm gonna go back to-

MATT

Wait, listen, Casey, I'm cool.

CASEY (O.S.)

You're...cool?

MATT

I mean, okay, I don't mean like
I'm cool, but I'm not who you
think I am. I'm cool. I'm worth
your time, to know, you know, to
know me, cause I think we-

CASEY (O.S.)

You were an ass to me all junior
year.

MATT

I was an ass to everyone all
junior year. I thought like high
school popularity just felt like
a weird backwards contest where
the least interesting people win,
you know? And I thought that
since I knew that like-

CASEY (O.S.)

Made you better than everybody?

MATT

No, just-

CASEY

I know what you meant.

MATT (O.S.)

I know it sounds stupid, but I
wanted you to know that.

CASEY

To know that you're "cool."

(CONTINUED)

55 CONTINUED: (3)

55

MATT (O.S.)

Well cause the way you think
about things- cause you're, you
know, positive, or- Whoa, I
totally screwed this up.

CASEY

Not as much as you think.

MATT

Really?

Casey closes the door.

MATT (CONT'D)

(as the door closes,
laughing)

Oh come on!

THE CAMERA CLICKS
OFF.

BLACK SCREEN.
HOLD ON BLACK.

56 EXT. SEATTLE - THE WASHINGTON MUTUAL CENTER ROOF - SUNSET

56

FROM ANDREW'S SECOND CAMERA

The camera is floating over the edge, but pulls back in to
reveal Steve and Andrew.

They're 46 stories up, chillin' with milkshakes. It's
awesome. The city is beautiful.

STEVE

Dude, that's awesome, how long
have you been doing that?

ANDREW (O.S.)

With the camera? Oh a little
while-

STEVE

I can't do that man, I can't do
stuff that, you know, finesse or
whatever. I tried to type my
name out yesterday and I cracked
the keyboard in half.

ANDREW

It's- you just pretend like
you're holding it-

(CONTINUED)

56 CONTINUED:

56

STEVE

You think of stuff though, man.
I mean, you think of new shit we
could do.

ANDREW (O.S.)

Well- yeah, I mean, I guess.

CUT.

The camera's on the Space Needle in the distance.

ANDREW (O.S.) (CONT'D)

-ever go?

STEVE

Yeah, when I was like five. It's for
tourists.

ANDREW (V.O.)

I don't know. My dad took me once when I
was like seven, but it was- it was really
fun.

STEVE

You remember it?

ANDREW (O.S.)

Yeah, it was like- my favorite day.

CUT.

STEVE

Mom's like, never home anymore.
I mean, you saw how my dad is,
he's just quiet. Sits around. I
don't know. And talking to him
about it is just pointless. He's
got nothing to say.

CUT.

ANDREW (O.S.)

And it's bad, because her pain
gets real bad, you know, and we
can't afford the good meds
anymore. When I was little it
wasn't as bad, but even then dad
was still...I don't know. I
don't know anymore. I don't know
how to feel.

CUT.

(CONTINUED)

56 CONTINUED: (2)

56

STEVE

Do you ever think about after
high school?

ANDREW

What, like college-

STEVE

I was thinking about like, we can
travel now, right? There's
nothing stopping us. We don't
have to stay in stupid friggin'
King County forever, you know?

(beat)

It would be fun for us to go to
like, Thailand or something.

ANDREW

What, fly across the ocean?-

STEVE

Yeah, you're not- I mean, we
could go around the whole world
for free. We've got the- we've
got options you know, we've got
options people don't have, people
don't get chances like this.
We've got options.

(beat)

You wanna do this?

ANDREW

Yeah, yeah definitely!

STEVE

Okay but don't say yes and then
later be like ehhhh-

ANDREW

I won't, that's awesome. That's
awesome.

STEVE

Then we're gonna do it.

ANDREW

Okay!

57 EXT. SEATTLE - THE WASHINGTON MUTUAL CENTER - ANOTHER PART 57
OF THE ROOF(CONTINUOUS) - SUNSET

They've moved to another part of the roof, with a better
view of the city.

(CONTINUED)

57 CONTINUED:

57

STEVE

Hey, I wanted to ask you, winter break's coming up...You wanna do the talent show with me? Get you out there, you know, meet some new people.

ANDREW (O.S.)

No, I- I mean, no, that's not- I'm really shy, and I don't have any talents, or-

STEVE

Yes you do, you have a talent, you have a talent.

ANDREW (O.S.)

(getting it)

...Oh, no way. No way-

58 INT. DETMER RESIDENCE - KAREN DETMER'S ROOM - DAY

58 *

Karen's in bed, sicker than ever.

*

KAREN DETMER

You look handsome.

*

ANDREW (O.S.)

Yeah, Steve chose my clothes, he's gonna do my hair, make me look cool or whatever-

KAREN DETMER

I'm glad you are spending so much time with your friends.

*

ANDREW (O.S.)

Oh yeah, me too.

58A INT. DETMER RESIDENCE - DAY

58A *

Andrew's camera is down at his side.

MR. DETMER (O.S.)

-getting to school?

ANDREW

I don't know what you mean-

MR. DETMER (O.S.)

Don't bullshit me idiot. Matt doesn't come, he don't drive up.

(MORE)

(CONTINUED)

58A CONTINUED:

58A

MR. DETMER (O.S.) (CONT'D)
You leave the house, and who the
hell is giving you rides to
school?

ANDREW
Matt.

MR. DETMER
No, wrong. Something's going on
with you, you can't hide it.
Think you can slink around,
sneaking- sneaking around the
house, smiling, I know your shit.

59 INT. BENJAMIN FRANKLIN HIGH - AUDITORIUM - NIGHT

59

At first, it's just a shot off Matt's feet, the camera
pointing down, and we can hear hub-bub all around. It goes
to nightvision for a moment, then over-exposes, then back
to normal.

MATT (O.S.)
(grumbling)
goddamn...the stupid...

The camera is levelled, showing a high-school auditorium's
stage. A group of kids are playing screamo music. Cut, a
little later. A girl is singing. Cut. Samantha is doing
hip-hop booty dancing. She's good. The camera lingers on
her.

*

MATT (O.S.) (CONT'D)
...that's...awesome...

59A INT. BENJAMIN FRANKLIN HIGH - AUDITORIUM - NIGHT

59A

It's a few minutes later. "Techno-Syndrome" (MORTAL
KOMBAT!) begins to play. There's a beat, and then Steve,
in a tuxedo, rushes out onto stage. The applause is
DEAFENING, girls screaming, etc.

He raises his hands for silence, and then "presents"
Andrew, also in a tuxedo. Mixed reaction from the crowd.
Andrew's carrying a deck of cards; he fumbles them, they
spill onto the floor. Audience laughter; Steve throws up
his arms in exasperation.

Andrew shrugs, and all the cards leap back up into his
hands. There's a beat, and then the audience goes APESHIT.

MATT (O.S.)
Yes! Hell yes!

59B INT. BENJAMIN FRANKLIN HIGH - AUDITORIUM - NIGHT

59B

Andrew is juggling, six balls at once. Steve is drinking a soda, and offers Andrew the soda. Andrew is annoyed. Steve pantomimes joy at not having to give up his soda. Andrew stops juggling, *leaving all the balls hanging in the air*, and snatches away Steve's soda.

Steve lunges after him and gets back his soda, only to have all the balls drop out of the air and hit him. The audience is LOSING THEIR FREAKING MINDS.

Casey tugs on his sleeve.

*

CASEY

Seriously, how the hell are they doing that?

MATT (O.S.)

It's magic, it's a secret.

CASEY

So you know?

MATT (O.S.)

It's just tricks, Casey, don't freak out.

Casey smiles, but her look lingers a moment too long.

CUT.

59C INT. BENJAMIN FRANKLIN HIGH - AUDITORIUM - NIGHT

59C

People around Matt are buzzing about how awesome it is.

Andrew is transporting buckets of water across the stage, spilling water everywhere. Steve is pantomiming anger at the shoddy job he's doing. Andrew pantomimes "Well, you try." Steve tries, but trips and falls, sending the contents of the bucket flying out over the audience-

-only for it to seemingly REWIND back into the bucket! The place GOES BERZERK.

CUT.

Steve and Andrew take their bows to overwhelming cheers, separately. Andrew bows again, and people freak out. We hear Matt cheering behind the camera.

60 INT. MATT'S CAR - NIGHT

60

Andrew's filming from shotgun.

MATT
Just amazing dude-

ANDREW (O.S.)
You really think so-

MATT
Are you kidding, I've never seen
a reaction like that in the
auditorium, you guys- it was like-
it shook the building. You guys
are rockstars.

ANDREW (O.S.)
Yeah, it did- it did feel like
that. All the girls screaming-

MATT
Ah, see, here's the first stage
of your downfall, hubris.

ANDREW (O.S.)
What's that?

MATT
What?

ANDREW (O.S.)
What's "hubris?"

MATT
Seriously?

ANDREW (O.S.)
What "seriously," go to hell
seriously!

MATT
(laughing)
I'm sorry, I'm sorry-

ANDREW (O.S.)
Hey Matt.
(beat)
What's "seriously" mean?

61 EXT. HOUSE PARTY - NIGHT

61

It's a house party, raging. Steve's out on the porch with Samantha.

SAMANTHA

AAAH ANDREW!

Samantha runs down and embraces Andrew, knocking around the camera.

SAMANTHA (CONT'D)

Hi Matt!

MATT

Hi Samantha!

SAMANTHA

Everybody's freaking out, you've gotta come in here-

62 INT. HOUSE PARTY - NIGHT

62

We see shots of the house party, which is rocking. People keep coming up to Andrew and telling him "That was awesome!" Or "You rock!" Andrew sheepishly acknowledges this. Finally, a **very** hot girl with pink hair and a monroe piercing is talking. This is **MONICA**, 16. She's a little drunk.

MONICA

Just really amazing. Magic is so hot. Do you know, me and my mom, in Vegas, went to a magic show, but they didn't have anything like that.

ANDREW (O.S.)

Yeah, well, we spend a lot of time practicing-

MONICA

Do you not remember me, at all?

ANDREW (O.S.)

What?

MONICA

We took American History together.

(CONTINUED)

62 CONTINUED:

62

 ANDREW (O.S.)
Oooh, oh yeah, your hair was
different; it was blue, right?

 MONICA
Yeah!

 ANDREW (O.S.)
Monica, yeah-

 MONICA
Yeah! Hiiii!

CUT.

62A INT. HOUSE PARTY - NIGHT

62A

More shots of the party, of Monica talking. She entreats Andrew to join her on a beer-pong team. A little tipsy, Andrew agrees, setting down the camera on a couch. It lays there. **SOME GUY** picks it up.

 SOME GUY
And now, you get a special treat,
I'm gonna film myself taking a
piss.

63 INT. HOUSE PARTY - NIGHT

63

Matt snatches away the camera from him.

63A INT. HOUSE PARTY - NIGHT

63A

Matt's walking around with the camera now he films people dancing, talking, a people taking shots. Casey passes, filming for her video blog. Matt's camera follows her, but then goes back to Steve, who's cheering on Andrew and Monica, who are of course **dominating** at beer-pong. But they take shots anyway.

63B INT. HOUSE PARTY - NIGHT

63B

 STEVE
 (drunk)
Matt, you have the camera yeah?
You have the camera, cause, don't
let him forget the camera, okay?
That's Andrew's camera.

 MATT (O.S.)
Right on.

63C INT. HOUSE PARTY - NIGHT

63C

Matt wanders the party; a stoner comes up.

STONER

Hey Matt, wanna blaze?

MATT (O.S.)

(beat)

No, I'm good. I'm just filming
for Andrew.

STONER

Andrew? He's upstairs in the
bedroom hooking up with that,
whatshername, hair girl.

MATT (O.S.)

Yeah, I'm a little drunk though.
Movies! Makin movies.

The stoner wanders off.

MATT (O.S.) (CONT'D)

I'm making an experimental film.

64 EXT. HOUSE PARTY - PORCH - NIGHT

64

Matt turns the camera around to film himself.

MATT

Hey Andrew, hope you're seeing
this. Congratulations, sir. I'm
drunk, sorry. I was really
worried about you, like, before
everything, but I do feel like...

(beat)

I feel like this will get better
for you, man. I'm sorry I
haven't been there for you as
much, you know, when we were
growing up, because, I know you
could be an angry...be an angry
dude. But I love you, you know.
Detmer-Garrety extended family
for lifffffeeeeeee.

(beat)

But listen when did I become the
one who's...who's out alone
filming myself, with the camera-

CASEY

Hey Matt.

(CONTINUED)

64 CONTINUED:

64

The camera spins to reveal her, and then immediately drops to Matt's side.

CASEY (O.S.) (CONT'D)
What were you filming?

MATT (O.S.)
Just a thing, it's nothing like-
you know, Eye Of The Storm or
anything- I- I was trying to tell
you- the stuff you talk about
global problems stuff, it's been
making me think a lot about my
life, you know? Like what I
could do if I tried, I could
like, change the whole world you
know? I really could-

CASEY (O.S.)
You're drunk.

MATT (O.S.)
Yes. Casey, I've basically been
like stalking you since like,
sophomore year- sorry, use of the
word stalking-

CASEY
Stockings are why I love
Christmas. You wanna get outta
here? This place is too loud for
me.

MATT
Yeah, I- YES- yeah, just gotta
drop off the cam-

Matt fumbles with the camera, turning it off.

BLACK SCREEN.
HOLD ON BLACK.

65 INT. DETMER RESIDENCE - ANDREW'S ROOM - MORNING

65

We can hear it raining hard outside.

The camera is laying on its side on the floor, and turns on
when Andrew fumbles with it. There's screaming from
downstairs; long and low, real pain sounds.

Andrew drops the camera and rushes out the door. The
camera lays on the floor. Time passes.

(CONTINUED)

65 CONTINUED:

65

 ANDREW (O.S.)
 (faintly)
 Mom, it's going to be okay, okay?
 Just try to get through, it's
 going to be okay.

Mr. Detmer enters, and notices the camera. He reaches down and picks it up.

66 INT. DETMER RESIDENCE - LIVING ROOM - NIGHT

66

In the squalid living room of the Detmer residence. The camera is being held off at an angle by Mr. Detmer, as Andrew tries to get it back. It moves around a bit, so Andrew and his father are both on/off screen.

 MR. DETMER
 -think you can use me, you're
 abusive, you're a user little
 piece of shit. I went through
 your camera.

 ANDREW
 What'd you...You- what'd you see?

 MR. DETMER

 Just you being a drunk mess,
 spending my money, drinking with
 your loser friends-

 ANDREW
 I didn't spend any of your money,
RICHARD-

 MR. DETMER
 Cause I don't have any money to
 spend, it all goes to school for
 you, for medication for your
 mother-

 ANDREW
 School doesn't cost any money, I
 go to public school you *idiot*-

 MR. DETMER
 -now we can't afford your
 mother's pain meds anymore, up
 there screaming- did you just-
 what **THE HELL DID YOU JUST CALL**
 ME? CALL ME A IDIOT?

(CONTINUED)

66 CONTINUED:

66

Mr. Detmer *hurls the camera directly into Andrew's face.*
It knocks him down and clatters to the floor.

ANDREW
(clutching his face)
You asshole, you crazy asshole-

MR. DETMER
GET OUT OF MY HOUSE! YOU'RE DONE
LIVING HERE, GET OUT!

Detmer rushes up to Andrew and slaps him, and again, and again, and again, and **WHAM!** Andrew backhands Detmer HARD, flooring him. Andrew turns and picks up the camera, leveling it coolly on his father as he tries to stand.

Andrew's arm snakes out and grabs Detmer by his throat, lifting him easily and slamming him against the wall.

MR. DETMER (CONT'D)
I can't- can't move-

ANDREW	MR. DETMER
I COULD CRUSH YOU. YOU KNOW	Get- off- let me go- you're
THAT, I CAN CRUSH YOU. I CAN	hurting me-
KILL YOU WITHOUT EVEN	
TOUCHING YOU.	

Andrew turns and flings Mr. Detmer into the sofa, which flips on the impact. We can hear Andrew's gasping sobs as he telekinetically pulls the camera into his hand.

*
*

67 INT. CASEY'S HOUSE - BATHROOM - NIGHT

67

FROM CASEY'S CAMERA.

Everything is crisper, cleaner, brighter. Higher resolution.

We're looking at the door to a bathroom, only a crack open. It's pushed open, revealing Matt, shirtless, brushing his teeth.

CASEY (O.S.)
AHHHH!

Casey runs up and hugs Matt from behind, startling him.

CASEY (O.S.) (CONT'D)
Andrew called your cell.

MATT
Andrew can wait a little while.

(CONTINUED)

67 CONTINUED:

67

Casey puts her arms around Matt's neck, the camera filming both of them in the mirror inadvertently as they kiss.

MATT (CONT'D)

And I think I'm real done with this-

Matt snatches the camera, Casey protests, they playfully struggle, and the camera

CLICKS OFF.

68 EXT. THE THUNDERSTORM - 5,000 FEET UP - NIGHT

68 *

FROM ANDREW'S SECOND CAMERA

Andrew's just below the clouds, massive dark and ominous above him. It's clearly not safe, rain and wind whipping his body, lightning crackling inside the clouds. We can hear him breathing hard.

He touches the bottom of a cloud, and gets a powerful electric shock, forcing him to back off a tiny bit.

STEVE (O.S.)

HEY! HEY ASSHOLE!

The camera turns, showing Steve, in a rainslicker, flying up to meet Andrew.

ANDREW (O.S.)

Where's Matt?

STEVE

We have to get down from here right now, Andrew! This isn't safe!

ANDREW (O.S.)

Where's Matt?

STEVE

Probably hung over, dude! You should be too! Let's just-

ANDREW (O.S.)

No!

STEVE

What **the hell** are you doing?

(CONTINUED)

ANDREW (O.S.)

I'm filming the storm, no one's ever filmed a storm like this up close bef-

STEVE

No, we're getting the hell down, now. This is crazy, Andrew- what- what happened to your face?

ANDREW (O.S.)

...My dad-

STEVE

Your dad beat the shit out you! Come on, we'll go to the cops, let's get out of here. He can't do that Andrew. This is not the way you handle it, we'll go together, let's go, he can't do that-

ANDREW (O.S.)

You don't give a shit, stop acting like you care!

STEVE

I don't care!? You're my best friend, idiot!

ANDREW

...What?

STEVE

I hang out with you and Matt every day! We're supposed to go to fly around the world this summer! You think I talk to anyone else about my parents, or my feelings on shit, are you **that goddamn insecure?**

ANDREW

(long beat)

I'm an idiot. I'm sorry Steve, oh god, I'm sorry-

STEVE

Dude, it's okay. You just need help, okay?

(CONTINUED)

68 CONTINUED: (2)

68

ANDREW

Yeah, yes, I don't know what I'm doing-

STEVE

It'll be fine. But we've- ...Do you hear that? I hear...singing.

A BLINDING FLASH OF LIGHTNING STRIKES STEVE, BLASTING HIM OUT OF THE SKY. The boom of thunder is deafening.

For a moment, all we can see is the stormscape, and then we hear Andrew's rushed, panicked breathing.

DIGITAL DISTORTION
TO BLACK.

69 EXT. CEMETERY - DAY

69

It's a gray, dark day. A funeral is in progress; we're filming from within the mourning party. A large picture of Steve is on a stand as the priest reads a eulogy. Andrew's camera movements are rigid again, tight and confined, back to how they were when we first started.

We see Steve's mother and father. His mother is sobbing. His father simply looks shell shocked, staring at the casket. Steve's mother leans on his father, and he pushes her away. There's Samantha, crying uncontrollably.

The camera passes Matt, standing with Casey. The camera lingers for a moment on her, and then back to Matt...

Who's staring directly at us.

70 EXT. CEMETERY - DAY

70

Andrew walks along in the cemetery, filming tombstones.

MATT (O.S.)

What are you doing? Filming graves, I don't get it.

The camera looks up at Matt. He's keeping his distance.

MATT (CONT'D)

You're not returning my calls, why aren't you returning my calls.

ANDREW (O.S.)

I've been busy.

(CONTINUED)

70 CONTINUED:

70

MATT

No you haven't. Why aren't you
returning my calls. Turn off the
camera.

ANDREW (O.S.)

...No.

MATT

Turn off the camera.

Silence.

ANDREW (O.S.)

Why'd you bring her, anyway?

MATT

Who?

ANDREW

"Who."

MATT

Casey is- why does it matter-

ANDREW

You were with her that morning,
that Steve died.

MATT

Yeah, so what?

ANDREW

Did you tell her?

MATT

About...? No, of course not-

ANDREW

Break your own rules, rule number
three-

MATT

I didn't tell her. I'm not going
to tell her or anybody.

Uncomfortable silence.

MATT (CONT'D)

(long beat)

How do you get struck by
lightning during a storm with no
recorded lightning strikes?

(MORE)

(CONTINUED)

70 CONTINUED: (2)

70

MATT (CONT'D)

(waits, nothing)

You can look that up online, you know, they keep track of it. I looked it up. Zero. And they find him out in a field, why would Steve go out in the middle of a field during a lightning storm?

The camera shifts a little.

ANDREW (O.S.)

I don't know-

MATT

What?

ANDREW (O.S.)

I'm not lying, I don't know what happened-

MATT

I don't believe you, okay! I don't believe you, I want you to- put the **camera down**.

ANDREW (O.S.)

No, why-

MATT

Because I want to talk to you. Put it down- put it down, Andrew, please- put it down, turn it off, put the-

Matt, very upset, suddenly advances on Andrew, trying to pull the camera away. The camera is suddenly flung out of Andrew's hands, but then levels out liquidly, Andrew floating it back in to frame both himself and Matt.

Matt looks from Andrew to the camera and back. He is appropriately horrified.

MATT (CONT'D)

Are you joking right now? Are you- the camera...

(breaking down a little)

What did you do, Andrew? What am I supposed to do? Who am I supposed to tell, about this, man? Who do I tell?

(MORE)

(CONTINUED)

70 CONTINUED: (3)

70

MATT (CONT'D)

I mean- I don't, I don't know how
I'm supposed to- Why won't you
just tell me what happened?

The camera and Andrew suddenly launch into the air,
rocketing away from Matt.

71 EXT. QUAYSIDE - DAY

71 *

Karen Detmer is abruptly visible, filming herself. She's
sitting in her wheelchair, looking the worst we've seen
her. Andrew is behind her, pushing her. *

KAREN

*

Is it on? Did I turn it on?

72 INT. JETTY CAFE - LATER - DAY

72 *

Karen is filming Andrew, sitting across the table from her.
He looks miserable, clearly still in shock. *

KAREN (O.S.)

*

You look so handsome. My
handsome boy.

Andrew smiles, sheepish. She speaks in slow, measured
tones; she's sick, and makes every word count.

KAREN (O.S.) (CONT'D)

*

Your life is hard. Things are
bad right now, Steve was a good
friend to you. My situation
isn't getting any better, and
your father...And I know there
can be a temptation to just act
on those feelings, those bad
feelings. But you're stronger
than that, than all these bad
things happening around you. Can
you say that for me?

There's a beat. Andrew let's out an embarrassed chuckle:
"c'mon, mom..."

KAREN (CONT'D)

*

Please? For me.

ANDREW

(beat)

I'm stronger than this.

KAREN

*

That's good. I believe you.

(CONTINUED)

72 CONTINUED: 72

Andrew laughs.

73 EXT. STREET - NIGHT 73

It's raining. Andrew is walking along, filming down at his feet; as he walks through the puddles, the water spreads out, never touching his feet

He stops in one, spreading the water into a few different quick patterns.

ANDREW
I'm stronger than this.

There's the **abrupt blast of a car horn**, and Andrew is struck with a half-full Slurpee cup. The camera searches around, furious, tracking a passing car as it speeds off, the passengers yelling and laughing.

We glimpse the driver as he turns the corner: it was Wayne, the bullying asshole.

Andrew stands there for a long moment; we can hear him slowly start to hyperventilate. It shifts into momentary sobs, then fades into silence.

The camera slowly drops to his side, the world turning upside-down.

74 EXT. BENJAMIN FRANKLIN HIGH - FOOTBALL FIELD - DAY 74

Andrew sits alone on the bleachers. The cheerleaders are practicing. The camera zooms in on Samantha. She sits alone on the sidelines, watching numbly.

75 INT. BENJAMIN FRANKLIN HIGH - HALLWAY - DAY 75

Andrew is putting his stuff away in his locker. He's suddenly shoved into the locker roughly. The camera turns, revealing Wayne walking away.

The camera scans the mostly empty hallway quickly, then goes back to Wayne, now almost twenty feet away.

ANDREW (O.S.)
Hey Wayne!

WAYNE
What, you got a probl-

One of Andrew's hands flicks out, and Wayne's mouth suddenly gushes blood. Wayne screams, falling, and is immediately tended to by other students.

76 INT. BENJAMIN FRANKLIN HIGH - BATHROOM STALL - DAY 76

Andrew has laid out three small bloody objects on the back of the toilet, and presents each one to the camera one by one.

They're Wayne's bloody teeth.

ANDREW (O.S.)

See, this one, I got clean, cause I did a little lasso around the root, but these two, they're broken cause I think I pulled them from the middle. Matt was always better at the little, the intricate stuff, he got good at that. See how broken it is, ugh, sloppy.

77 INT. DETMER RESIDENCE - MS. DETMER'S ROOM - NIGHT 77

We're peeking in through the door. We can see Karen Detmer writhing around in agony in the bed, moaning in pain. She lets out a long scream, and then seems to notice us watching.

KAREN DETMER

Richard is that you? Richard, you have to let me have my medicine, I can't...Andrew? Who is that? Look, please come in here, I need help to turn over. It hurts, please, Andrew, you have to tell your father...tell your father to get my medicine...

Karen, her eyes closed in pain, is lifted and rolled onto her side.

KAREN DETMER (CONT'D)

Andrew...thank you Andrew...was that you? Did you-

The door closes.

78 EXT. JUNK YARD - AFTERNOON 78

The junk yard is filled with junked cars, metal garbage, old equipment. The camera sits awkwardly on the hood of a wrecked car as Andrew fidgets to get it mounted.

(CONTINUED)

The area is lit by lights from the main building, not too far away, but you can tell he's not supposed to be in here.

CUT.

*

Andrew is sitting, resting, tired. He speaks directly to the camera.

ANDREW

I've been doing a lot of reading, like you know, online, about evolution, and the way it works, and you know, natural selection. The uh...

(cut)

The strongest animals will always survive, and they're the ones that you know, will prosper, or grow, and survive, by feeding on the smaller animals. And as humans we- see, there's...uh-

(cut)

There's this thing called an Apex Predator, and basically what that is is the most powerful predator in an ecosystem. And humans, you know, we're the apex predator, because there's nothing that preys on us, cause of weapons and stuff. But if something could, I bet it would. I...

(cut)

I mean, what I'm trying to say is, a lion doesn't feel guilty when it kills a gazelle. You don't feel guilty when you squash a fly, you know- I think that means something. I think it really means something.

CUT.

Andrew's back out with the car. He lifts it again, then makes a quick "squeezing" motion. As he does this, the car **violently compresses down to the size of a basketball**. Andrew flings the ball of metal into a scrap pile, which collapses loudly.

Andrew glances back at the camera, and suddenly everything in front of him, from cars to refrigerators to old TVs, **EVERYTHING floats into the air**.

Andrew turns, framed by the floating ocean of junk.

(CONTINUED)

79 CONTINUED:

79

Matt snatches the camera away from her, turning it to reveal that she's topless; Casey has already covered up with her arms.

CASEY (CONT'D)
(running away)
AAH! AHH OH MY GOD MATT AAAHHH!

80 INT. CASEY'S HOUSE - CASEY'S BEDROOM - NIGHT

80

It's dark; the camera turns on, then the light, revealing Matt, groggy, half awake.

CASEY (O.S.)
What happened?

MATT
Ughhhh camera...I had that dream again.

CASEY (O.S.)
Tell me.

MATT
It's like I'm...I'm not me, I'm something else. And I'm out in this...out in space. And stars are all around me, and I'm zooming past them; everything is really like three-D, I can see the shape of the stars. I'm looking for somewhere to sleep, or something, and I see earth, and I go down to earth, but I like...I hit too hard, and I go like...underground or- I don't know, just the main part is that I'm out and there are the stars and they just look like millions of little points of light...And Steve is there.

CASEY (O.S.)
Steve is there?

MATT
Yeah but he feels like he's not part of it. Like he's there separately, inside my head. Andrew is there too. I don't know. I'm worried about Andrew.
(beat, slyly)
(MORE)

(CONTINUED)

80 CONTINUED:

80

MATT (CONT'D)

Why don't you put the camera
away?

CASEY (O.S.)

Oh yeah? What's gonna happen to
me if I put the camera away-

MATT

Oh I think you know. I think you
know what's going down.

CASEY (O.S.)

We could leave the camera on.

MATT

You arrrrreeee...C'mere.

Matt advances on Casey, and the camera falls off to the
side of the bed. We can hear her giggling, which is
abruptly muffled by kissing.

SUDDEN DIGITAL
DISTORTION TO
BLACK.

81 EXT. CEMETERY - DAY

81

FROM ANDREW'S SECOND CAMERA

The camera is aimed at Steve's tombstone. There are still
flowers and memorials spread around. Some are rotting.
The camera moves around a little, then back to Steve's
tombstone.

82 EXT. HAVEN HILLS FARM - THE CLEARING - DAY

82

Andrew's back at the clearing. The entry to the cave is
still caved in. He's filming silently, then notices
something: the camera zooms in at the edges of the
clearing; no branches stick out over the grass.

Andrew lets the camera go, and it drifts away, up into the
air, higher and higher, out over the treetops, before
abruptly swinging back down to give an overhead view of the
clearing.

What wasn't clear standing on the ground is shockingly
obvious from up here:

The clearing is a mysteriously perfect geometric shape,
with the cave at its center.

The camera is yanked back down to Andrew.

83 INT. DETMER RESIDENCE - ANDREW'S ROOM - NIGHT

83

Screaming from Karen's bedroom. The heater rattling. The TV from downstairs. On the wall are several illustrations of the strange shape. *

There's a knock on the window. The camera is picked up, to reveal Matt floating outside, looking around nervously.

After a moment, Andrew opens the window.

CUT.

Matt stands fidgeting, clearly uncomfortable, as Andrew films him.

MATT

You haven't been returning my calls, so I thought I'd just...you know, ambush.

ANDREW (O.S.)

That's rude.

MATT

I just- I've been getting, you know, bad vibes or whatever.

Andrew is silent.

MATT (CONT'D)

I know you stopped coming to school, and my mom said you guys are having a lot of problems with money. I'm worried about you.

ANDREW (O.S.)

Why? Your life's great-

MATT

Dude, don't be like that, okay-

ANDREW (O.S.)

You don't need to worry about me. I'm stronger than ever now. I can do things you wouldn't believe. I could crush this entire house, I'm fine.

MATT

That doesn't- that actually sounds like the opposite of fine.

(MORE)

(CONTINUED)

83 CONTINUED:

83

MATT (CONT'D)

Andrew, come on, let's get out of here, your room's a mess, it smells like a Denny's bathroom in here.

ANDREW (O.S.)

So what?

MATT

You're my cousin. You're my friend- it's my responsibility to take care of you.

ANDREW (O.S.)

I think you should go. I have to pick up my mom's medication.

MATT

...Are you going to break the rules?

(beat)

We're too strong now, Andrew. We're too strong for that. If you did that, you know I'd have to-

ANDREW (O.S.)

You'd have to *what*. You were always the weakest. You couldn't do shit to me.

MATT

...Andrew-

ANDREW (O.S.)

I'm not gonna break your stupid rules, just screw off and stay out of my life.

Matt stands staring at Andrew. The camera fidgets uncomfortably.

Matt shakes his head, and the camera follows him as he goes to the window, gives Andrew one last look, and then rockets off into the sky.

The camera sits in silence, pointed at the window.

84 INT. PHARMACY - NIGHT

84

The camera approaches the counter.

(CONTINUED)

84 CONTINUED:

84

PHARMACIST
Hello, how can I help you.

ANDREW (O.S.)
I'm here to pick up a
prescription for Karen Detmer.

*

PHARMACIST
Um, yes, hold on. That's Imuran,
Baclofen, Glatiramer and Vicodin.

ANDREW (O.S.)
That's right.

PHARMACIST
Okay, and the copay on that
is...Seven hundred and fifteen
dollars, eighty three cents.

Silence.

ANDREW (O.S.)
I have to come back.

PHARMACIST
Okay, we'll hold it for you.

85 INT. DETMER RESIDENCE - ANDREW'S ROOM - LATER NIGHT

85

The camera lays on its side on Andrew's bed, discarded.
Andrew rifles through his drawers, muttering to himself.
He's looking for something, anything; something to sell,
spare change...

Nothing. He grunts in exasperation, and sits in his bed,
staring at the wall.

86 INT. DETMER RESIDENCE - ANDREW'S ROOM - DAY

86 *

Andrew is filming out his window, watching his father
leave. His stereo plays David Bowie. Once his dad's car
is gone, Andrew sets down the camera on the dresser
opposite the mirror, and leaves the room.

Time passes, and Andrew reappears, now dragging a crate.
He opens it, and pulls out his father's fireman's uniform.
We do short-space time cuts as he takes out the jacket,
looks at it, and turns it inside out, so that the metallic
fireproof inner lining is exposed.

"Ziggy Stardust" comes on Andrew's stereo.

(CONTINUED)

86 CONTINUED:

86

Andrew, wearing the jacket, looks at himself in the mirror, his back to the camera. He reaches down, and picks something up, looking at it, then pulls it over his head.

It's a gas mask.

He stands there staring at the surreal, hard edged, faceless figure in the mirror. Looks right. Looks left. Adjusts the mask.

Then turns and whips out his hand; the camera is **abruptly yanked across the room.**

87 EXT. RUN-DOWN HOUSE - DAY

87 *

It's a run-down house in Andrew's neighborhood. The streetlights and the setting sun give everything light in yellow orange haze.

Howard, Costly, and some other thugs are chilling on the porch and laughing loudly. They clearly haven't noticed Andrew, who's filming from out by the street.

ANDREW (O.S.)

Hey. Give me your all your money.

The guys on the porch look at him blankly.

COSTLY

Uh...what? Who is that-

ANDREW (O.S.)

It doesn't matter who it is. Give me all your money. Or else.

COSTLY

Or else? Shit man.

Costly and the guys start to come off the porch, Howard in the lead.

COSTLY (CONT'D)

Shit man, is that Andrew? That sounds kinda like Andrew under there, and he got Andrew's broke ass sneakers on-

HOWARD

Lil' Andrew's straight up tripping right now, I don't even know, I'ma give your ass a wake up call-

(CONTINUED)

87 CONTINUED:

87

Howard starts towards Andrew, who raises a hand out in front of the camera. He makes the "gun sign."

HOWARD (CONT'D)
Oh you got a gat? I got a gat
too bitch-

Howard starts to pull a gun from the back of his pants.

ANDREW (O.S.)
(firing the finger gun)
Bang.

Howard's body abruptly **FOLDS BACKWARDS**, and then is **FLUNG ASIDE**.

Andrew *flings the camera backwards*, and it flips twice before evening out, giving a clean view of Andrew standing in front of the house and the thugs, confused, in front of him.

Andrew has floated the camera to frame them all perfectly; his obsession with self documentation taken to what would seem to be its final, most perverse evolution.

The thugs, shocked, don't have a second to react before Andrew telekinetically **BLOWS ONE OF THEM BACKWARDS**, sending him smashing headfirst through the windshield of his car.

Costly and the remaining thug start running, and the remaining thugs legs suddenly flip up out from under him, breaking, bending and twisting like a rag doll, before he's propelled face first into the ground, **WHAM**.

Andrew launches into the air, coming down just in front of Costly, who skids to a halt.

COSTLY
-no, no-

Costly is *shoved to the street and ground back and forth as though under the weight of a giant thumb*.

We can hear the men screaming and groaning in agony, but other than that, the night is silent.

Andrew raises a hand, and all of their wallets and loose money lift away from them, flying to him. There's a beat, and then Andrew launches into the air.

The camera tracks him for a moment, then is *yanked up after him-*

87A EXT. STREET - DAY 87A *

Close up on Andrew's backpack filled with money. Andrew's hands count the money, he realizes he doesn't have enough to buy his Mom's medication. *

88 OMITTED 88 *

89 EXT. GAS STATION - NIGHT 89

Andrew, the camera floating behind him, touches down just outside the gas station. He waits a beat, and then starts to walk towards it. We transition to...

90 EXT. GAS STATION - SECURITY CAMERA POV - NIGHT 90

Black and white, a slightly grainy feed, with no audio.

We watch from the camera by the pumps as the bizarre figure in the coat and the gas mask, the camera floating behind it, strides past people pumping gas, into the station store.

91 INT. GAS STATION - SECURITY CAMERA POV - NIGHT 91

The wall mounted security camera shows us the whole store. Andrew enters, turning to the clerk behind the register, who says something, looking concerned. He's suddenly **blown out of frame**.

After a beat, the register rips itself free from the counter, and floats over to Andrew.

Andrew turns and walks out, the register floating with him; as he does, a second clerk rushes out, panicked, yelling. He goes behind the counter, and grabs a shotgun.

92 EXT. GAS STATION - SECURITY CAMERA POV - NIGHT 92

Andrew exits the gas station, as does the clerk, who yells, raising the shotgun.

Andrew whips an arm out towards him, and the clerk fires as he's hit by a wave of energy. The shotgun blast goes wild, striking the stacked tanks of propane next to the garage.

The effect is instantaneous; **a blinding white flash of fire envelopes the clerk and floors Andrew**, the camera we look through jerking awkwardly, the feed breaking down.

From ANDREW'S SECOND CAMERA.

(CONTINUED)

92 CONTINUED:

92

The camera lays awkwardly on its side, the distorted audio from its damaged microphone **SUDDEN AND PIERCING.**

It's been flung a good deal away from Andrew, who lays motionless, burning. The clerk is dead, and a nearby gas station customer is horribly injured and screaming. His gas pump lays on the ground, pumping out gas onto the asphalt.

Andrew slowly shifts, unable to move properly, and forces himself to roll over. The fire on his body touches the fire on the asphalt, and **spreads lightning fast to the gas pump.**

The resulting explosion engulfs **the entire station.**

The camera is spun violently out into the street-

VIOLENT DISTORTION
AND CRASH TO
BLACK.

93 INT. HOSPITAL ROOM - NIGHT

93

VARIOUS CCTV FEEDS

*

Mr. Detmer walks through the hospital towards Andrew's room and enters.

*

*

FROM SECURE ROOM VIDEO FEED

The camera is color, with crackly, strange, somewhat distorted audio. The image is a little blown out.

Andrew on a bed. His entire right side is very badly burned.

He is barely breathing, hooked up to various machines. Andrew is not going anywhere anytime soon. This is ensured by the handcuff on his left wrist.

The machines beep. Andrew doesn't move. The door opens, and Mr. Detmer enters, speaking to a **POLICE DETECTIVE** on the other side of the door.

MR. DETMER

-come down to the city, cause his
mother's all alone right now.
She's got MS, I had to leave her
at the house all alone.

POLICE DETECTIVE

I understand, Mr. Detmer.

(CONTINUED)

MR. DETMER

Shit. Jesus, look at this. Can I have a moment with my son.

POLICE DETECTIVE

Yeah I- I'll be outside the door, yeah?

MR. DETMER

Okay.

The officer closes the door, and Mr. Detmer goes and sits down in a chair next to the bed. He sits there staring at Andrew, clearly horrified and upset, and buries his head in his hands. We **SPEED UP THE RECORDING**, and Detmer just sits like that. After five minutes of speed up, we slow down.

MR. DETMER (CONT'D)

I want you to apologize to me.

Andrew is comatose.

MR. DETMER (CONT'D)

I said I want you to apologize to me. I know you can hear me. So I want you to sit up and apologize to me. I want you to stop this bullshit right now.

Andrew is comatose.

MR. DETMER (CONT'D)

Do you know how much this shit is going to cost me? Do you know what you've done to your family?

(beat)

You don't even care, do you? You just don't give a shit, you've got your morphine, don't you.

There's a beat, and then Detmer suddenly slaps Andrew's burnt shoulder. Andrew flinches badly, and his pulse speeds up on the monitor.

MR. DETMER (CONT'D)

Stop it. I'm not buying this shit, you can't just play this off like a

(slap)

Game, this is **real**. You **really screwed me**, me and your mother you know that, you little

(MORE)

(CONTINUED)

93 CONTINUED: (2)

93

MR. DETMER (CONT'D)

(slap)

Shit.

Andrew no longer flinches, but the slaps leave red, bleeding molten welts. Detmer stands up, clearly upset, and takes a quick pace forward and back.

MR. DETMER (CONT'D)

Goddamn it, goddamn it!-

Detmer goes to slap Andrew again, and Andrew's arm jerks up grabbing his father's wrist.

THERE'S AN ENORMOUS CONCUSSIVE BLAST, blowing apart everything in the room including the camera.

SMASH CUT TO:

94 INT. CASEY'S HOUSE - LIVING ROOM - NIGHT

94

FROM CASEY'S CAMERA.

All of Casey's family is present, along with lots of little kids. Everyone's gathered around Casey's little brother, who's being presented with a birthday cake. Matt looks happy.

EVERYONE

-appy birthday to you!

Everyone let's out a cheer, including Casey, but then she notices Matt abruptly duck out. She follows him to the bathroom...

95 INT. CASEY'S HOUSE - BATHROOM - NIGHT

95

...where he's holding his nose, which is bleeding badly.

CASEY

Matt-

MATT

Do you hear that, how can you not hear that?

CASEY

Matt, what hap-

MATT

The singing, how can you not hear that!? Something's wrong, okay, something's wrong with Andrew, or-

(CONTINUED)

95 CONTINUED:

95

CASEY

Matt, please, okay, you're
scaring me, are you okay-

MATT

No, something's wrong, something's wrong.

Matt pushes past her, running upstairs. Casey starts to
follow, but then stops, lowering the camera.

CASEY'S MOM (O.S.)

Casey, you have to come in here.

CASEY

Mom, Matt is-

CASEY'S MOM

Come in here right now. Come in here
right now.

96 INT. CASEY'S HOUSE - LIVING ROOM - NIGHT

96

Casey's filming the big screen TV, which is showing the
news.

96A INT. NEWS STUDIO - NIGHT

96A

REPORTER

-we apologize for the delay but
as of right now every news
helicopter in the greater King
County area is headed to Seattle-
again, right now we have very
little information, but it
appears a bomb has gone off at
Ballard community hospital-

96B EXT. HOSPITAL - NIGHT

96B

We get a helicopter view of the hospital; the entire east
face of the building looks like it's imploded. Something
streaks out of the rubble-

FIELD REPORTER (O.S.)

We're live from ABC news chopper -
Wait, that was- did you see that,
what was that?

96C INT. CASEY'S HOUSE - LIVING ROOM - NIGHT

96C

The camera turns as Matt rushes down the stairs, now n his
winter parka, his nose plugged with kleenex.

(CONTINUED)

96C CONTINUED:

96C

We hear a jarring, shattering impact, and the camera goes back to the TV, revealing a movie billboard in downtown toppling down into the street.

MATT (O.S.)

I need your car.

CASEY (O.S.)

What? Matt, look, what's happening, look at what's happening-

MATT

I see, I know, I have to go, okay-

CASEY (V.O.)

Where are you going? I don't-

MATT

Give me your keys.

CASEY (O.S.)

I- Matt-

97 EXT. CASEY'S HOUSE - MOMENTS LATER - NIGHT

97

Casey is chasing Matt across the lawn to her car, her voice starting to get nervous, the camera being held offhanded now, unimportant.

CASEY (O.S.)

Dude, wait, seriously, okay, wait-

*

We hear helicopters pass low overhead.

MATT

I have to go to the city. I can't fly if there are all these helicopters in the air, I just have to drive there, or...listen, I have to figure this out, Andrew's in trouble. This is my fault.

CASEY (O.S.)

Andrew, what? Matt, I'm sure Andrew's fine, you don't want to go to the city, didn't you see

*
*
*

Matt gets in the car and starts it.

(CONTINUED)

97 CONTINUED:

97

 CASEY (O.S.) (CONT'D)
 Matt please! Just talk to me,
 please- MATT, COME ON-

*

98 INT. CASEY'S CAR - NIGHT

98

Casey's sitting shotgun as Matt drives. His face is unreadable. They're driving on the I-5. More helicopters. Downtown Seattle is visible now.

We hear and see the lights of ambulances and police cars as they zoom past, but Casey keeps the camera on Matt.

 CASEY
 Matt, it's not safe. It's not safe.
 Just tell me what's going on, okay? The
 city isn't safe, something's happening-

*

*

99 INT. CASEY'S CAR - DOWNTOWN SEATTLE STREETS - NIGHT

99

Casey is filming out the window; she's really embraced her embedded status, and is clearly searching for something to film-

More helicopters over head, and Casey leans out the window to try to film them. They're into the city now.

 CASEY
 Matt, look at all the helico-

 MATT
 Please stop filming me. Please
 just turn off the cam-

A FIRE TRUCK BLOWS PAST, lights and siren blaring, nearly crushing the car, and Matt slams on the brakes. Two more ambulances pass, and Matt throws the car into reverse, backs up and then takes off after the emergency vehicles.

 CASEY
 We're following the fire trucks?
 We're following the fire trucks.

They turn a corner, Matt running a red light to keep up.

 CASEY (O.S) (CONT'D)
 Matt you have to talk to me,
 okay? Just be calm, and talk to
 me. Tell me what's-

*

*

(CONTINUED)

99 CONTINUED:

99

MATT

I don't know what's happening
yet, okay, I just know Andrew
needs me

They turn a corner, revealing pandemonium. Dozens of
people have stopped on the edge of Lake Union at a scenic
point, filming, taking pictures.

...of the Space Needle. Helicopters are swarming all
around it, and we can see the lights of dozens of emergency
vehicles lighting up the base.

Matt stares at it, pulling over, and jumps out.

CASEY (O.S.)

Wait! Matt, shit-

100 EXT. SEATTLE STREETS - NIGHT

100

Casey gets out and follows Matt. He tries to push through
the crowd to get a better view. He can't; all we're seeing
are Matt and people's backs. We hear the prattle of the
bystanders as a frantic Matt tries to get through.

Casey's camera zooms in on the area near the Space Needle's
observation dome; in a flash of a helicopter's searchlight,
we can see two figures hanging in the air, one of them
struggling and kicking.

BYSTANDERS

There's a guy floating up there,
man- What are they on, are they
on something- it must be some
kind of trick, or publicity thing-
two guys, but one of them is just
like, dangling-

Matt stops, listening.

BYSTANDER

He's holding him up and- Oh he
dropped him, the guy's falling-

The entire crowd goes into a momentary uproar. Matt's eyes
flash to Casey, wide and desperate-

**BOOM! A SONIC BOOM AT GROUND LEVEL AS MATT FLINGS HIMSELF
INTO THE SKY FLOORS EVERYONE.**

(CONTINUED)

100 CONTINUED:

100

The crowd is silent, in shock, struggling to stand. Casey's camera is off at an angle, and she's gasping for air, and then she brings it back up just in time to see **MATT ZOOM IN AND MAKE A CRASH-LANDING...**

...dropping Mr. Detmer, bloody and beaten, who the camera focuses on a moment. Detmer is pale, horrified, his eyes wild and unseeing, his hands shaking.

DETMER
(in shock)
I don't- I don't- I-

Matt shoves him away in disgust, and he collapses onto his back, his wobbling legs giving out. Not missing a beat, Matt grabs Casey by the arm, dragging her towards the car.

MATT
Come on, you've got to get out of
here right now, **right now-**

Matt shoves her into the passenger side, and rushes around to the driver's side.

CASEY (O.S.)
What's going on, who was that-

MATT
I was wrong, it's not sa-

101 EXT. SEATTLE SKY - NIGHT

101

The car **SUDDENLY ROCKETS INTO THE AIR, straight up, flipping end over end, past the tops of the buildings-**

MATT
Hold on to me! Hold on to me!

-before YANKING INTO A STRAIGHT SHOT UP TO THE TOP OF THE SPACE NEEDLE.

Casey's breathing is painfully short and sharp. Matt stares out into the night sky. The Space-Needle's tower lights flicker through a thick west coast fog.

Matt flicks on the brights. There's Andrew, in his hospital gown, floating a dozen feet out, his flesh charred and twisted, his body clearly wracked with agonizing pain.

A news helicopter circles past out of sight, and for a moment, Andrew is framed in the chopper's spotlight.

(CONTINUED)

101 CONTINUED:

101

ANDREW
(screaming)
WHAT ARE YOU DOING HERE!?

The windshield is **TORN OUT**, and **seconds later MATT IS RIPPED OUT OF THE CAR AS THOUGH YANKED BY A GIANT HOOK, taking his seatbelt with him.**

CASEY
No NO NO

The car **goes into freefall**, plummeting down ten feet before hitting the domed roof of the Needle's observation deck.

There's a beat as Casey tries to collect herself, and then the screech of metal on metal as the car begins sliding backwards down the dome, towards a nearly five hundred foot drop.

Casey thinks on her feet, scrambling to open her door; the crash has jammed the lock.

CASEY (CONT'D)
Please, come on! COME ON!

She starts kicking the door, but it's too late; the car hits the edge, dips...

CASEY (CONT'D)
Please no. Please n-

And plummets off.

Casey's screams are barely audible over the rushing of the wind as the body of the Space Needle rushes past outside, her camera frozen in place as she hurtles down to her death.

And then suddenly, so suddenly it's completely disorienting, the side of the car bursts apart and we're flying, blurred views of buildings, the sky, the side of some jeans...

102 EXT. SEATTLE STREETS - NIGHT

102

Stillness. Casey's camera is pointed down, showing gravel, her Adidas...and Matt's high-tops.

CASEY (O.S.)
(barely coherent)
You...you can fly?

(CONTINUED)

102 CONTINUED:

102

MATT (O.S.)
Stay here, okay? You have to
stay here.

CASEY (O.S.)
(sobbing)
Matt, don't, please don't leave
me, don't go back he's-

MATT (O.S.)
Stay here.

Matt's feet suddenly go out of frame.

CASEY (O.S.)
Matt wait! WAIT PLEASE! MATT!

The camera tracks up to show anarchy at the Space Needle.

103 OMITTED

103

103A EXT. DOWNTOWN SEATTLE - HELICAM POV - NIGHT

103A

The news chopper camera at first shows Casey's destroyed car
laying at the base of the Space Needle, then pans back up to
show Andrew, who's floating hunched over near the dome,
vomiting.

104 OMITTED

104

104A INT. PASSERBY CAR - HANDHELD CAMERA POV - NIGHT

104A

Handheld footage of Matt approaching Andrew who is floating
beside the Space Needle. Helicam picks up action zooms in on
Matt and Andrew.

105 INT. SPACE NEEDLE OBSERVATION DECK - NIGHT

105

FROM TOURIST CAMERAS.

Inside the Space Needle's observation dome, panicked people
have gathered against the windows; we get a clear view
through their dozens of smart phones and digital cameras.

Something's just beyond the glass...spot lights hit, it's
Andrew, burnt, sick, delusional and horrifying.

The reaction from the bystanders is huge, and doubles as
Matt flies up behind Andrew, and tries to help him. Andrew
shoves him away.

(CONTINUED)

105 CONTINUED:

105

Andrew's head whips towards his viewing audience, and the glass **SHATTERS**. Everyone panics, and then their cameras, iPhones, everything, are **RIPPED AWAY FROM THEM**.

106 EXT. SEATTLE SKY - NIGHT

106

FROM NEAREST HELICOPTER CAMERA

We watch as the swarm of digital media devices drifts into a lazy formation around the floating Andrew, their glowing LCD screens creating a truly bizarre Christmas Tree effect.

Matt floats back up to Andrew.

FROM THE TOURIST CAMERAS.

We leap from camera to camera as Matt and Andrew talk.

There is no fear on Matt's face; only concern. This deepens as he realizes that Andrew, doped, in agony and out of his mind, isn't truly in control.

MATT

Andrew, what- what is this-
christ, what happened to you-

Andrew turns on Matt, all of the cameras focusing in on him.

ANDREW

Why did you catch him?

MATT

You've got to stop, man- this is
really bad, this is like-

ANDREW

Can you help me?
(muttering)
I don't- I don't want to be doing
this. I'm dizzy, I feel sick-

MATT

You are sick, you're not thinking
clearly right now.

ANDREW

*I dropped him, why did you catch
him?*

MATT

Andrew, listen, okay, just listen
to me, focus.

(MORE)

(CONTINUED)

106 CONTINUED:

106

MATT (CONT'D)

You're not alone up here. I'm here with you. I should've been with you the whole time. But now I'm here, I'm here and we can stop this **right now**, you and me. Do you hear me? You're not alone. We can just fly away, we can get out of here, it's not too late for us to-

ANDREW

It's too late.

MATT

What?

ANDREW

It's not fair.

MATT

I know, man.

ANDREW

None of this was supposed to happen.

MATT

I know, but-

ANDREW

What're we going to do now, there's- there's no point, there's no- It's all over, I give up, okay!? It's over! Steve's dead! Everything's shit! I tried! I did! I tried and all I got was **SHIT, YOU TREATED ME LIKE SHIT, YOU LEFT ME ALONE-**

MATT

You left you alone! I'm right here! I'm still here!

Andrew falls quiet, looking around at the city. Matt floats closer to him.

MATT (CONT'D)

Andrew...look at me.

Andrew looks at him, and mumbles something.

MATT (CONT'D)

What?

(CONTINUED)

106 CONTINUED: (2)

106

 ANDREW
 I'm an apex predator.

107 EXT. SEATTLE SKY - HELICOPTER POV - NIGHT

107

FROM NEAREST HELICOPTER CAMERA.

A CITY BUS, THROWN TELEKINETICALLY BY ANDREW, SMASHES MATT OUT OF THE AIR, SWATTING HIM LIKE A BUG, BEFORE TOPPLING DOWN, DOWN, DOWN, SMASHING INTO THE SIDE OF AN APARTMENT COMPLEX.

Coverage of above action from a handheld camera inside a car, as previously seen in SCENE 104.

Cut back to Andrew floating next to the Space Needle. Andrew plummets to the ground, from left to right.

108 EXT. MICHAEL ERNEST'S ROOFTOP - NIGHT

108

FROM MICHAEL ERNESTO'S CAMERA.

MICHAEL ERNESTO is, along with several other people from his building, out on his roof. He watches in horror as the helicopter Andrew hit goes out of control, falling out of frame.

Moments later, we hear the explosion as it crashes.

 MICHAEL ERNESTO (O.S.)
 Oh, oh no, those people, man,
 those people, oh god-

 ERNESTO'S NEIGHBOR (O.S.)
 Where's the other guy?

 MICHAEL ERNESTO (O.S.)
 He's dead, man, you saw- oh shit
 oh shit-

Andrew comes toppling down out of the sky like a wounded bird, crashing into the roof. He vomits again, mostly bile; everyone around him is in shock, frozen, as he screams in pain and rolls over.

 ANDREW
 (agonized, crying)
 No one's gonna help me...No one's
 gonna help me now...

We get some **shots from other people's cameras**, video phones, etc on the roof.

(CONTINUED)

108 CONTINUED:

108

Some people scream and try to run past Andrew, and he **blasts the closest guy to him backwards**, which leads to more screaming.

Andrew stands shakily, looking directly at Michael Ernesto.

MICHAEL ERNESTO (O.S.)
Please man, please, I don't know
you man-

Andrew starts to raise an arm, when he's suddenly **NAILED BY MATT, blasting by at well over eighty miles an hour.**

109 INT. BANK

109

FROM BANK SECURITY CAMERA.

The inside of the bank is quiet and peaceful, when **MATT AND ANDREW COME CRASHING THROUGH THE ROOF.**

110 EXT. SEATTLE STREETS - NIGHT

110

FROM POLICE CAR DASHBOARD CAM.

Matt and Andrew lay exhausted in the road. A police car rockets up the street, but as it approaches the boys, Matt creates a force field around them sending the police car flying into the air above them and landing upside down behind them.

*
*
*
*
*

111 INT. CALA PRENTI'S APARTMENT - NIGHT

111

FROM CALA PRENTI'S CAMERA

CALA, filming from her apartment window.

Her sister rushes up, looking out the window.

CALA (O.S.)
Sissy stay away from the window!

SISSY
What's happening what's happening-

CALA (O.S.)
They're right out there fighting!
They're-

Andrew and Matt come **BLASTING UP THROUGH THE FLOOR IN THE KITCHEN OFF TO THE RIGHT, AND THEN OUT THROUGH THE CEILING.** Sissy screams in surprise.

112 EXT. ANONYMOUS ROOFTOP - NIGHT 112

FROM AN ANONYMOUS HI-DEF HOME CAMERA.

On a rooftop, we zoom in on a building, blocks away, revealing Andrew and Matt smashing up through the roof. Andrew dives down out of sight, leading Matt on a chase.

113 EXT. SEATTLE STREETS - NIGHT 113

FROM AN ANONYMOUS CAMERA.

On the street, comes into focus PARKED CARS SUDDENLY FLIPPING TOWARD US. The camera-man tilts up and we catch a quick glimpse of Andrew flying overhead, Matt tailing behind and dodging the thrown cars.

Andrew, clearly still woozy, is distracted and smashes into a street-light right over our view, wiping out on the asphalt in front of us.

The camera-man and the surrounding crowd scatter as the streetlight topples down.

114 EXT. SEATTLE SKY - NIGHT 114

FROM KPR-SEATTLE'S HELICAM.

Matt slowly lands nearby. The camera zooms in and hits them both with a spotlight, causing Matt to shield his eyes and look up, scared, as Andrew struggles to stand.

We get a good look at the toll this is taking on him; Matt's face is bleeding from his nose, eyes, mouth and ears from the psychic exertion. He's limping badly, his clothes torn, visibly covered with injuries. He looks like he's been in a car wreck.

He approaches Andrew, talking fervently. Andrew just shakes his head, falling repeatedly as he tries to stand, like a wounded dog.

Two cop cars skid to a halt nearby, the officers unloading and taking cover. One of them advances on Matt and Andrew, gun raised. Matt goes out in front of Andrew, protective, pleading, raising his hands.

The cop is clearly panicked. He fires a shot. Matt's arm whips out, impossible fast- he buckles and screams in pain, holding his bleeding hand; he caught it, but it came with a price.

(CONTINUED)

114 CONTINUED:

114

Matt falls, screaming, and Andrew stands. **Andrew blasts the officers backwards.**

CAMERA-MAN
OH SHIT! Oh jesus christ!

Andrew approaches Matt, screaming and looking absolutely terrifying. Matt turns and **ROCKETS OFF INTO THE SKY**, Andrew following a second later, tackling Matt out of the air.

115 EXT. SEATTLE STREETS/PUBLIC MARKET AREA - NIGHT

115

FROM KPR - SEATTLE'S LIVE-ON-THE-SCENE.

We're at street level in downtown, people are absolutely everywhere, wandering out into the street, baffled, scared and looking for answers. A **FIELD REPORTER** fixes herself, preparing to speak.

FIELD REPORTER
Are we...Okay, yeah, gimme- two,
one- We're live on the scene on
Parson Boulevard just south of
the center of downtown, and-

There's a rushing, screeching sound from around the corner. The camera jerks, and moves towards the corner, the cameraman man running to see what the sound is.

FIELD REPORTER (CONT'D)
Shawn, wait, you're unplugged.
Shawn-

Something around the corner *explodes*, and Matt comes flying past overhead, slightly on fire, before Andrew comes **lunging at Matt**, catching him, twisting out and over the camera man, **SLAMMING HIM INTO THE SIDE OF A SKYSCRAPER ON THE STREET.**

Matt drops to the pavement amongst the panicking bystanders as an **ENORMOUS SHOWER OF DEBRIS DROPS FROM ABOVE.** Matt, instinctively, raises his arms; the debris slow in mid air, all the shards of glass and chunks of concrete freezing, before...

REWINDING BACK INTO THE BUILDING.

FIELD REPORTER (CONT'D)
Oh my god.

115A	EXT. SEATTLE STREETS - NIGHT	115A
	The bystanders stand in shock, looking at Matt.	
	Blood gushes from Matt's nose, and he staggers, only to be pounced by Andrew, <i>who lifts him up high into the air, scraping him against buildings on either side of the street, bouncing like a pinball until-</i>	
116	EXT. SEATTLE SKY - NIGHT	116
	FROM ABC 5'S HELICAM.	
	<i>-Matt struggles, and there's a visible ripple in the air; a massive concussive burst, sending both of them rocketing downwards as though shot out of a cannon.</i>	
117	EXT. CHIEF SEATTLE SQUARE - CCTV FEED FOOTAGE	117 *
	Camera zooms in on Matt & Andrew lying below statue.	*
117A	EXT. CHIEF SEATTLE SQUARE - HANDHELD ROADSIDE CAMERA	117A *
	Track left to right as Matt and Andrew are lying on the ground. Cop car enters frame.	* *
117B	EXT. CHIEF SEATTLE SQUARE - DASHBOARD COP CAR CAM	117B *
	Cop car arrives from around the corner. Matt & Andrew remain lying on the ground.	* *
117C	EXT. CHIEF SEATTLE SQUARE - HELICAM FOOTAGE	117C *
	Police and security forces arrive on the scene. Police exit their cars and close in on Matt & Andrew.	* *
117D	EXT. CHIEF SEATTLE SQUARE - HH FOOTAGE WINDOW UPPER FLOOR	117D *
	Camera zooms in on Matt & Andrew as police get into position.	*
117E	EXT. CHIEF SEATTLE SQUARE - HANDHELD ROADSIDE CAMERA	117E *
	Camera tracks left to right behind police cars	*
117F	EXT. CHIEF SEATTLE SQUARE - RANDHOM HANDHELD CAMERA	117F *
	Tighter shot on Matt and Andrew from over the shoulder of police.	* *
117G	EXT. CHIEF SEATTLE SQUARE - HELICAM FOOTAGE	117G *
	High angle as Andrew gets up, cops still covering him.	*

117H EXT. CHIEF SEATTLE SQUARE - HANDHELD ROADSIDE CAMERA 117H

They hit the massive bronze statue of Chief Seattle, portrayed wielding a long spear, in front of the building.

Matt's body accordions brutally when he lands, and he flops down at a broken, dead angle. Andrew lands nearly as badly, lays still for a moment, and then begins twitching and screaming when the chopper's spotlight hits him.

Andrew writhes. Matt is motionless, blood pooling around him, his back broken.

A bunch of squad cars and emergency units converge on the road near the front of the statue. Matt and Andrew's bodies are painted by spotlights as police and news helicopters hang overhead.

Police unload en-mass, guns out, immediately forming a perimeter and pushing in. We're with them as they approach; the mood is of barely controlled panic, officers shouting back and forth to each other.

Andrew and Matt are polka-dotted by red-laser sight dots.

117HH EXT. CHIEF SEATTLE SQUARE - RANDHOM HANDHELD CAMERA 117HH *

New camera angle, zooming in on Andrew moving forward. *

117J EXT. CHIEF SEATTLE SQUARE - HELICAM FOOTAGE 117J *

Camera zooms out into wide angle, swat laser sights are on Andrew. *

117K EXT. CHIEF SEATTLE SQUARE - HELICAM FOOTAGE - HIGHER ANGLE 117K *

Top shot, all cops/SWAT action continues *

117L EXT. CHIEF SEATTLE SQUARE - HANDHELD ROADSIDE CAMERA 117L *

Andrew raises his arms, police are all in position to fire. *

117M EXT. CHIEF SEATTLE SQUARE - HANDHELD ROADSIDE CAMERA 117M

Andrew suddenly stands up, and several officers fire; the bullets spark off an invisible barrier in front of him.

117N EXT. CHIEF SEATTLE SQUARE - CCTV FEED FOOTAGE 117N *

Higher angle as police open fire. Matt starts moving in the background. *

117NN EXT. CHIEF SEATTLE SQUARE - HANDHELD ROADSIDE CAMERA 117NN *

Camera angle from behind cop car as Andrew starts to generate force-field. *

117P EXT. CHIEF SEATTLE SQUARE - HELICAM FOOTAGE 117P *

Top shot of Andrew at the center of force-field. Andrew blows back cop cars. *

117Q EXT. CHIEF SEATTLE SQUARE - COP CAR DASHBOARD CAM 117Q *

New camera angle, effect of force-field on camera- tilts up. *

117R EXT. CHIEF SEATTLE SQUARE - HH FOOTAGE WINDOW UPPER FLOOR 117R

There's an unearthly rumbling. The air around him begins to ripple with force, everything shaking and rattling **THE GROUND CRACKING BENEATH HIS FEET. Something big happening. Something bad.**

Andrew screams; the shaking is earth quake level now, and on all the camera's a bizarre audio distortion: **The sound of an unearthly choir...Hundreds of singing voices.**

117S EXT. CHIEF SEATTLE SQUARE - HH LOW ANGLE FOOTAGE 117S *

Matt stands up near fallen statue and turns toward Andrew. *

117T EXT. CHIEF SEATTLE SQUARE - CCTV FEED FOOTAGE 117T *

Wide shot of Matt using his telekinetic powers to break statue's arm off. Matt impales Andrew's with Chief Seattle's spear. *

117U EXT. CHIEF SEATTLE SQUARE - HANDHELD ROADSIDE CAMERA 117U *

New angle - reprise of Andrew impaled by spear. *

117V EXT. CHIEF SEATTLE SQUARE - HH FOOTAGE WINDOW UPPER FLOOR 117V *

Wide shot of Andrew suspended by impaling spear. *

117W EXT. CHIEF SEATTLE SQUARE - HANDHELD ROADSIDE CAMERA 117W

Matt swings an arm, blinding fast; the spear wielding arm of Chief Seattle RIPS OFF, and the spear flips end over end *first through Andrew, then into the pavement.*

Andrew stands impaled, a look of shock on his face, and then Matt flails up his hand; Andrew's head snaps backwards, and his body goes limp.

117X EXT. CHIEF SEATTLE SQUARE - HELICAM FOOTAGE 117X

Matt collapses. After a moment, the police advance. They get closer. We linger.

Matt's limp body suddenly launches into the air, flipping away at impossible speed.

CUT TO BLACK.

HOLD ON BLACK.

118 INT. TAXI - NIGHT 118

FROM TAXI-CAM.

The black and white passenger cameras show the empty backseat of the car.

The door *bursts open*, Casey getting in.

TAXI-DRIVER (O.S.)
Hey, you gotta get off the
streets, it's chaos out there-

Casey pulls Matt in; he collapses across her, a bloody, broken mess.

TAXI-DRIVER (O.S.) (CONT'D)
Oh *SHIT* man oh shit-

CASEY
We have to get out of the city-

TAXI-DRIVER
Everybody's trying to get out the
city, no one knows what the hell
is going on-

CASEY
JUST DRIVE, PLEASE, JUST GO!

The driver starts driving.

Casey holds Matt; coughing and spluttering, he begins to speak. It's clear he's in tremendous pain, maybe even near death.

MATT
(mumbling)
He wasn't a bad person.
(MORE)

(CONTINUED)

118 CONTINUED:

118

MATT (CONT'D)

Andrew wasn't a bad person it
wasn't- We didn't plan it, the
way it happened-

CASEY

I know, baby, I know-

MATT

I'm sorry I didn't tell you-

CASEY

It's okay, everything's gonna be
okay, we'll just- we'll just-

MATT

Casey I have to go to the
hospital.

CASEY

No, Matt- No, you don't know,
people will be looking for you-
you were on TV, they think you
were part of it-

MATT

It's okay- I don't need to run.
I didn't know how- I can't go
back now. There's no going back.

Casey holds Matt tightly, and looks at her bloody hands.

CASEY

(quietly)

But what then Matt? What happens
after they catch you? What
happens next?

Matt's passed out, pressed against Casey. She stares at
him for a moment, then looks around, helpless.

CASEY (CONT'D)

Can you- can we go to the
hospital?

SLOW FADE TO
BLACK.

HOLD ON BLACK FOR A
MOMENT.

119-120 OMITTED

119-120

121 EXT. EXT. CENTRAL AFRICAN REPUBLIC - VILLAGE - DAY 121

FROM CASEY'S SECOND CAMERA

At first it's not clear what we're looking at.

We get some random shots of the village. People walking around. A guy listening to a boom box.

122 EXT. CENTRAL AFRICAN REPUBLIC - MUDDY PIT 122

Casey, her hair cut shorter, is down in a muddy pit, nearly twenty feet deep. She's digging alongside several other aid workers and some African men, sweaty, dirty.

We're looking down at her from above the pit. She notices

CASEY
Are you filming?

MATT (O.S.)
Yeah, I just thought- it'd be fun, send to your mom or whatever-

CASEY
Oh, that'd be the perfect way for her to find out, wouldn't it? HI MOM. Help me out of here-

MATT (O.S.)
Nah, looks like you're gonna' have to climb. That must suck. Climbing everywhere.

122A EXT. AFRICAN VILLAGE - MUDDY PIT - DAY 122A *

Back by the pit, with Charles. People seem upset.

CASEY (O.S.)
So, explain the problem.

CHARLES
We are digging for the water here. Water is usually about twenty feet down; we think we found some a little shallower, but this area, you know; all rock. If we can get the water, we'll be okay, though. We fill up the well, we help the town.

We see Matt down there digging, all dirty.

122B EXT. AFRICAN VILLAGE - CHICKEN COOP - DAY 122B *

Matt, his facial hair grown out a bit, is helping a group of kids and an older woman try to organize a bunch of chickens into a pen. It's harder than it looks, and Matt takes a nosedive into the dirt.

A little kid helps up a laughing Matt.

122C EXT. AFRICAN VILLAGE - DAY 122C *

Matt is sitting and petting a chicken. *

 CASEY (O.S.) *
How do you feel? *

 MATT *
I'm okay. *

 CASEY (O.S.) *
Okay? *

 MATT *
Beats sending five dollars. Have you *
thought about dinner? *

 CASEY (O.S.) *
What were you thinking about? *

Matt makes a big show of sneaking to point at the chicken, *
and Casey laughs. *

122D EXT. AFRICAN VILLAGE - MUDDY PIT - DAY 122D

Matt stands opposite the big hole, in the foreground. Behind him we can see the frustrated aid workers looking miserable, talking amongst themselves.

We can see that the digging has uncovered rock.

 CHARLES
We got the well dug, but then, it looks like we hit rock. Sheet rock is four or five feet thick, we cannot break that, no equipment. And the water, you know, is all under there, but we can't...We don't have water, the cattle die, then the people starve, and we have a ghost town. It's very frustrating today.
 (beat, sad)
Very frustra-

(CONTINUED)

122D CONTINUED:

122D

There's a massive cracking sound, and then the gushing of water; it rises rapidly up, out of the hole, drenching the feet of the Africans, who burst into disbelieving jubilation.

CASEY (O.S.)

Lucky. That's really lucky that that happened.

Matt, hearing this, smiles shyly at the camera. Charles rushes up and embraces him, laughing.

SLAM TO TITLE ON
BLACK: CHRONICLE.